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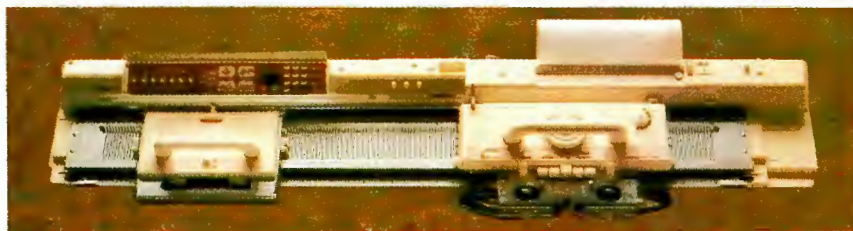


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Dear Readers

The nights are now closing in and we've some serious knitting to fit in before Christmas is upon us once more. There's a host of last-minute makes I'm sure you'll find useful - many of them for those neglected Duomatic knitters. They can always be adapted for single bed machines, with or without a ribber and this is about the only time you'll hear us say 'don't bother too much about the tension'!! For once, the exact length and width of a scarf or a Christmas Stocking will not be so important and it means you can relax slightly and get on with the important task of finishing everything in time!

There's a super pattern for a quick-and-easy top on page 46. We used Atkinson's Popcorn and from one cone in each of three colours, we had sufficient yarn to make three tops - with a little to spare. The colours are vibrant and electric and they're made in no time at all on a chunky machine. We added hand knitted ribs - purely and simply because not all chunky machine owners have a ribber. If you have, don't hesitate to speed up knitting even more by finishing the edges on the machine. You can always add welts and borders in a smooth yarn to complement the texture of Popcorn. Try your own variation of stripes or blocks of colour and add a sequin motif for extra sparkle! There are so many lovely satin and sequin motifs available now, it would be a pity not to make the most of them at this time of the year!

Anne

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NEWS LINE

SEE IT ON SCREEN

Hague Linking Machines now have a 20-minute video which shows the basic making up of a garment and the attaching of a separate neckband. In VHS only it costs £9.95 (VAT and p & p inc) from B Hague & Co Ltd, 45 Mile End Road, Colwick, Nottingham NG4 2DW.

Knitting Clubs please note: Hague will lend out a copy of the video. For further details, contact them at the address above.

DESIGNER DESIGNS

Venessa Keegan has her workshop in a converted warehouse in London's trendy Docklands but her designs are available countrywide in her recently published book *Machine Knitting*. It contains over 30 original designs and lots of practical hints such as easy-to-follow punchcards, choosing machines and yarns and making-up techniques. Published by Century it costs £15.95.

RIBBONS FOR CHRISTMAS

Please don't groan – we know there are plenty of shopping days to Christmas, but we thought that as cards are already beginning to make their way into the shops, you'd like to know about Panda's new designs of ribbon for the festive season. There are 20 of them, all attractive, and you can use them to give clothes a festive touch (unstash them afterwards to save for next year), decorate

table linen, tie up special parcels, make decorations or sport them in your hair.

There are pretty golden snowflake designs on red and green, stars on white, red and green, holly leaves, candles, Christmas trees and a super Christmas-pud-shaped Santa Claus. For using in January, and throughout the rest of the year, there are red/green checks, spots or plain greens and reds.

They come in several different widths and you'll find them all in John Lewis Partnership stores throughout the country.

WARM KNITS FOR COLD DAYS

Join the Princess of Wales, Sophia Loren and Rudolph Nureyev! How? By hand-knitting yourself a Jenny Kee sweater. The celebrities above have all been seen out and about in one of her garments. Now, with the publication of her book, *Jenny Kee Winter Knits*, you too can give yourself the celebrity look.

The book contains 30 patterns for sweaters, cardigans, dresses, waistcoats and leg-warmers – many of the designs inspired by the vivid colours and dramatic landscape of Jenny's Australian homeland. Published by Century, it costs £12.95.

UP TO DATE

Here's something that would make a lovely year-round present for a Kaffe Fassett enthusiast. It's *The Kaffe Fassett 1989 Diary*. Opposite every 'week' there's a beautiful full-colour photograph, by Steve Lovi, from Kaffe's designs for his exhibition now running at the Victoria and Albert Museum in London. It's a visual delight showing his designs for knitting and needlepoint. A Century Benham Diary, it costs £7.95.

PICTURE IT

In the ready-made winter knitwear scene, pure wool and traditional with a new slant are key words for sweaters for him and her. The sweater is a classic round-necked design but the appliquéd huntsman and hound motif gives it a fashionable look. Called Sabre, this pure new wool sweater comes in small, medium, large and extra large sizes and in three colours, black purple and holly green, price £57.50. It's a look the home knitter could achieve quite easily by using a

classic fine-knit pattern and a bought motif.

KNOT KNITTING

Fans of Many A Mickle's natural yarns will be pleased to hear that they've bought out an intriguing-sounding new book – *The Book of Celtic Knotwork Patterns*. These fascinating designs are perfect for machine knitting, and the book contains 65 patterns for you to experiment with. The book costs £2 plus 50p for postage and packing from Many A Mickle, Hacking Street, Darwen, Lancs BB3 1AL.

THE NEW ELECTRONIC PASSAP 6000X

The PASSAP 6000X Electronic has certain unique and exclusive features which make it the undisputed leader in its field. It is enormously versatile and yet it is

also extremely easy to use. The 690 patterns stored in the main memory combined with 130 pre-programmed knitting techniques give a range of over 40,000 automatic designs. Patterns stored in the memory can also be combined with those you draw yourself. Moreover, the length and width of each pattern can be increased independently and without limit and patterns can be added or superimposed at will.

Another fascinating feature is its ability to "smooth" the edges of a pattern automatically when enlarging and, of course, patterns can be rotated and mirror imaged as desired. Wonderful three and four colour designs are achieved simply by super-imposing patterns and the 6000X also does fully automatic intarsia. The Form Computer is already in the 6000X memory, and form computer patterns in previous model books may be used.

Programming the 6000X is easy. The screen asks you a series of questions about the knitting you want to produce, to which you answer "yes", "no" or



DESIGNS FOR ALL THE FAMILY

In Patons Book 284 you'll find machine and handknitting patterns for clothes for all the family. All are knitted in Patons

Beehive Softblend DK and 4-ply and included are designs for ladies' Fair Isle, motif and intarsia sweaters, boldly striped his and her shirts and some stunning little numbers for children. Ask for the book at your local Patons stockist.

ABBREVIATIONS

alt, alternately; beg, beginning; ch, chain; cm, centimetres; cont, continue(ing); dc, double crochet; dec, decrease(ing); foll, following; mm, millimetres; MT, main tension; MT-1, MT-2, MT-3, one, two, three sizes tighter than main tension; MT+1, MT+2, MT+3, one, two, three full sizes looser than main tension; MY, main yarn; N(s), needle(s); NWP, non working position; P, purl, patt, pattern; RC, row counter, rem, remain(ing); rep, repeat; ss, stitch size; st(s), stitch(es); st-st, stocking stitch; tog, together; UWP, upper working position; WY, waste yarn.

enter the number of the pattern, the knitting technique, the dimensions of the knitting, etc.

PASSAP Duomatic owners will feel at home immediately with the new 6000X as all the best Duomatic features like strippers, pushers, weightless knitting and so on, have been retained. Using a knitting machine has never been easier. Having programmed the 6000X, you can relax and know that it will accurately select the front bed needles and pushers automatically for you, for every type of pattern including your own drawings.

It will even increase automatically when you are using the built-in shaping device and the screen gives you precise instructions whenever you have to do anything yourself, such as changing strippers, checking stitch sizes, using the racking handle, etc.

The sole U.K. Distributors of PASSAP machines, Bogod Machine Co Ltd. offer a free two day course with every new PASSAP 6000X sold by one of their authorised stockists. The names and addresses of their stockists are regularly published in Knitting Machine journals and a list is also available from Bogod Machine Co. Ltd. Hazel Duignan has tried and tested the new machine and you can read her comments in a future issue.

BROTHER OWNERS TAKE NOTE

Brother tell us that from October this year they will convert the 950 machine to the new KH950i model, making it compatible with the PPD110 - Brother's new computerised pattern programming device - and able to pattern over 200 needles.

Owners of the KH950 should enquire at their local Brother dealer for details.

COMPETITION RESULT

This month, we're delighted to bring you the result of our August competition.

There's a super Singer Merlin knitting machine on its way to Christine Kemp, Fourwinds, Fore Street, Witheridge, Tiverton, Devon EX16 8AH. She sent in the winning entry in our August competition - the completed grid looked like this:-

F
D W A R F
W I S E R
F A S H I O N
R E I G N
F R O N T
N

Many congratulations Christine.

WINTER KNITTING

For warm and cosy winter knits Emu have launched a new yarn called Encore. It's a pure wool chunky in 17 shades which include some lovely rich blues and browns as well as subtle neutrals like gray and fawn.

As it looks and feels so chunky you'd imagine that a garment knitted up in it would be heavy - not so, say Emu - warm yes, heavy no, thanks to new technology. Eight knitting leaflets using the new yarn are available and a special knitting pattern booklet featuring further patterns.

Emu's Filigree mohair yarn has proved popular so they've bought out a new addition to the range, Drifters. It's a fine, soft yarn in six colours including a rich brick red and sophisticated turquoise. There are eight new leaflets of designs using the yarn.

FASHION MOTIFS

If you saw photographs of the clothes in the latest Paris fashion collections you'll have noticed that richly beaded garments made a big impact - a beaded jacket with 3D grapes on the shoulder appeared in most newspapers and magazines.

You can get your own version of this look quickly and easily with a new collection of beaded motifs which you just slip stitch on to your existing clothes. Called Creative Appliques and produced by McCall's they include exotic flowers, butterflies, bows and fans plus fun novelties like parrots and teddy bears. Look for them in shops and haberdashery departments.

KAFFE FASSETT WEEKENDS

If you're thinking of coming up to London to visit the Kaffe Fassett exhibition at the Victoria and Albert Museum, here's a chance for you to do the whole thing in style.

A series of winter weekends in London are being arranged by the Rowan Travel Company in association with Rowan Yarns. They include return rail travel, two nights' accommodation in a hotel in central London, a visit to the exhibition, Kaffe Fassett's lecture and slide show, free time on Saturday for Christmas shopping or a trip to the January sales and an optional visit to the theatre and dinner.

The Rowan Travel Kaffe Fassett Weekends run from Friday to Sunday during the period 18 November 1988 to 8 January 1989. You can obtain full details and prices from your nearest Rowan Yarns stockist or contact The Rowan Travel Company, 24 Huddersfield Road, Holmfirth, W Yorkshire HD7 1JS - tel: 0484 681795.

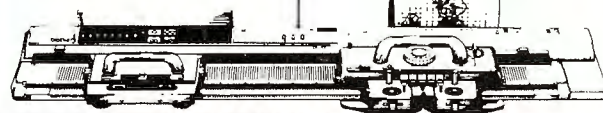
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W. Australia

READ ALL ABOUT IT

I have been looking at some rather nice knitting leaflets called Machine Knitting with Style from Singer. These are for men, women and children, in mohair and double knit cotton. Providing you obtain the same tension, they could be knitted on any chunky machine or maybe on a standard gauge at beyond T10 (possibly on a Toyota 901/950). There are some nice ideas on the leaflets including some simple intarsia that a beginner might attempt. Staying with Singer, I had not seen the magazine 'Nathalie' which they produce and which I found very exciting. Anyone with a Superba/Singer Electronic or a Passap/Pfaff would enjoy this publication and if you have the Forma or Form computer, there are diagrams, measurements and figures provided. Passap/Pfaff owners please note, the gauge of your machine is the same as the Singer Electronic, and the Forma and Form computer is the same. The stitch pattern charts are of course suitable for Superba/Singer electronics, and Passap/Pfaff owners would need to adapt or use a complementary design (and produce the same tension). Some of the charts would be suitable for other electronic machines. The price eludes me, but there are 35-45 patterns each issue, so watch out for it at your Singer Agent - it's a lovely one to have.

I have praised Eileen Metcalf's pattern books before in this column, they are always helpful for beginners, and now there is another, this time for the owners of a Brother Garter Carriage, one of my favourite pieces of equipment. The garments are knitted in Bramwell 4 ply, Bramwell's Exclusive Lovatt Collection and Bramwell's

Roselan Double Knitting and very nice they are too. Included also is an Afghan, a bed cover and cushion covers. The original charts are for punchcard and Electronic machines, there are explanatory notes for the newcomer to the Garter stitch carriage, and, unlike me, Eileen has shaped the neck lines - I cut 'n sew! This is definitely a book for any Garter Stitch carriage owner, and available from your Bramwell stockist. (I look forward to her next publication!)

We now have quite a few books around on using a ribbing attachment and you may wish to add to your collection with one by Betty Bailey - The Machine Knitter's Guide to The Ribber. From Blandford Press, a hardback book at £12.95, it consists of twelve lessons on the ribber with patterns included.

One piece of equipment that has been around for a long time is the De-knit. We are all expert at unravelling a row here and there when necessary. It is when you have three or more to unravel that things get a bit fraught! That is when the De-Knit comes in, it is simple to use and speedy and available from most machine knitting stockists. Do state which model you have when buying. A real golden oldie.

My golden oldie book this time has to be a Pan Publication, Machine Knitting by Hazel Ratcliffe, a must for a beginner to machine knitting. When I was struggling as a beginner, with hardly any information available, no-one to ask - the number of times the machine nearly went out of the window with me after it was unfortunately never recorded. Then I met Hazel. It was not only my sanity she saved (ask

the family!), most of my practical teaching I learned from her, so I know any beginner will learn from her book. This has recently been updated, it is easy to follow, and the patterns will lead you on to different techniques. Available from most bookshops.

Another video from Kamalini Trentham, Part III on the Brother Ribbers, this time includes the colour changer. The video starts with plating on the ribber, something I have not seen much in use - yet! As always with Kamalini the instruction is clear and ideas and alternatives are given, and, most important the making out of cards for use with the double bed colour changer is explicit. Some punchcards are included with the video, which is priced at £49.95 (plus £1.25 postage) and lasts approximately 130 minutes. I know a lot of care was taken to eliminate background noise on this tape. Kamalini herself went to tremendous trouble, so did the sound and camera technicians, and the whole procedure took place in a studio. They had reckoned without Concorde! Apart from that slight mishap, the tape is free from any background noise, and it really does not affect the teaching value and interest, which far outweighs any Concorde sound effect. I could be forgiven if boredom took over after teaching on the ribber for many years now - I was not bored, I found the whole tape interesting, and I am sure you will also. From the Machine Knitting and Design Centre, High Cross House, High Cross, Aldenham, Watford WD2 8BN.

I had a field day on videos, for Brother have produced one on programming the Electroknit 950. What a boon this will be to many

people. Available from Brother stockists from October onwards at £9.95, it covers from simple to advanced programming, including the elusive superimposing of one pattern on another (it was elusive to me anyway!). Although I found the presentation a little on the speedy side, with a video one can pause and rewind, so it was not really a disadvantage. There is constant repetition of programming with good explanations of why certain lights come on and what the machine is asking of the programmer - facts that often escape newcomers to the electronic. Marking out a mylar sheet is included, along with explanations of all the switches and their various combinations. Well done Brother U.K., for a really good idea well carried out and reasonably priced - a winner all round.

I regard myself as an average knitter and a teacher of many, many newcomers to machine knitting, and I try and look at products with the beginner or average knitter in mind. Experienced knitters can sort out what they require and what they will never use - not so for many newcomers, or Mrs Average knitter.

Nothing is worse than learning one new thing, only to have the often expensive shadow of another new thing hanging over you. Where books and patterns are concerned, a newcomer can end up bewitched, bothered and bewildered for choice. You will get opinions from my classes, Club and Mrs Average knitter which is me! Ann Taylor



The Woolleys

by Doug Baker



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1 MOTIF PANEL SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Atkinson's 4 ply Software.
2 [2, 2, 2, 2, 2, 2, 2] × 400g cones in (MC).
Atkinson's Pearl Glitter.
1 [1, 1, 2, 2, 2, 2, 2] × 25g cones in (C).

Software is 60% Wool, 40% Nylon. Pearl Glitter is 80% Viscose, 20% Metalised Polyester. If you have difficulty obtaining these yarns and would like a list of your local stockists, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, West Yorkshire WF5 9SA.

SILVER GAUGE READING

Software is medium yarn.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112, 117, 122] cm, 34 [36, 38, 40, 42, 44, 46, 48] in.
Actual size 106 [112, 117, 123, 129, 133, 139, 143] cm, 41¾ [44, 46, 48½, 50¾, 52¼, 54¾, 56¼] in.
Length to Shoulder 64 [64, 64, 65.5, 65.5, 65.5, 67.5, 67.5] cm.
Punch cards as shown before starting to knit.
Sleeve seam 45 [45, 45, 45, 46.5, 46.5, 46.5, 46.5] cm, 17¾ [17¾, 17¾, 17¾, 18¼, 18¼, 18¼, 18¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).
For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

Punch cards as shown before starting to knit.

RIGHT SLEEVE

Push 58 [58, 58, 58, 61, 61, 61, 61] Ns at left and right of centre 0 to WP. 116 [116, 116, 116, 122, 122, 122, 122] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 5 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 160 [160, 160, 160, 168, 168, 168, 168] sts, then on every foll alt row until there are 192 [192, 192, 192, 200, 200, 200, 200] sts. K 1 [1, 1, 1, 2, 2, 2, 2] rows. RC shows 144 [144, 144, 144, 150, 150, 150, 150]. Push 96 [96, 96, 96, 100, 100, 100, 100] Ns at left to HP. Using WY, K a few rows over rem 96 [96, 96, 96, 100, 100, 100, 100] sts and release from machine. Push Ns at left from HP to WP. Using WY; K a

few rows and release from machine.

FRONT

Push 90 [90, 90, 93, 93, 93, 96, 96] Ns at left and 89 [89, 89, 92, 92, 95, 95] Ns at right of centre 0 to WP. 179 [179, 179, 185, 185, 185, 191, 191] Ns. With carriage at right and P side of right sleeve facing, replace 96 [96, 96, 96, 100, 100, 100, 100] sts from left side on to Ns at right. Using a length of MC, cast on by hand over rem 83 [83, 83, 89, 85, 85, 91, 91] Ns. Inc 1 st at right edge. 180 [180, 180, 186, 186, 186, 192, 192] sts. Set RC at 000. Using MT and MC, K 72 [78, 80, 86, 90, 94, 98, 102] rows.

SHAPE NECK

Cast off 6 sts at beg of next row,



K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 7 alt rows. 154 [154, 154, 160, 160, 160, 166, 166] sts. K 21 [21, 25, 25, 29, 29, 33, 33] rows. Inc 1 st at beg of next and foll 7 alt rows, K 1 row. Cast on 4 sts at beg of next and foll 2 alt rows, K 1 row. Cast on 6 sts at beg of next row. 180 [180, 180, 186, 186, 186, 192, 192] sts. Insert punchcard 1 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Using MT+1, K 29 rows. Remove card. Insert punchcard 2 and lock on first row. Cont in st st and MC. Using MT, K 2 rows. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in Feeder 2(B). Using MT+1, K 29 rows. Remove card. Cont in st st and MC. Using MT, K 10 [16, 18, 24, 28, 32, 36, 40] rows. RC shows 210 [222, 230, 242, 254, 262, 274, 282]. Dec 1 st at right edge. Using a length of MC, cast off 83 [83, 83, 89, 85, 85, 91, 91] sts at left. Using WY, K a few rows over rem 96 [96, 96, 96, 100, 100, 100, 100] sts and release from machine.

BACK

Push 89 [89, 89, 92, 92, 92, 95, 95] Ns at left and 90 [90, 90, 93, 93, 96, 96] Ns at right of centre 0 to WP. 179 [179, 179, 185, 185, 185, 191, 191] Ns. With carriage at left and P side of right

sleeve facing, replace 96 [96, 96, 96, 100, 100, 100, 100] sts from right side on to Ns at left. Using a length of MC, cast on by hand over rem 83 [83, 83, 89, 85, 85, 91, 91] Ns. Inc 1 st at left edge. 180 [180, 180, 186, 186, 186, 192, 192] sts.

Set RC at 000. Using MT and MC, K 72 [78, 80, 86, 90, 94, 98, 102] rows.

SHAPE NECK

Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 5 alt rows. 172 [172, 172, 178, 178, 178, 184, 184] sts. K 41 [41, 45, 45, 49, 49, 53, 53] rows. Inc 1 st at beg of next and foll 5 alt rows. K 1 row. Cast on 2 sts at beg of next row. 180 [180, 180, 186, 186, 186, 192, 192] sts. K 71 [77, 79, 85, 89, 93, 97, 101] rows. RC shows 210 [222, 230, 242, 254, 262, 274, 282]. Dec 1 st at left edge. Using a length of MC cast off 83 [83, 83, 89, 85, 85, 91, 91] sts at right. Using WY, K a few rows over rem 96 [96, 96, 96, 100, 100, 100, 100] sts and release from machine.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 150 [150, 158, 158, 166, 166, 174, 174] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set

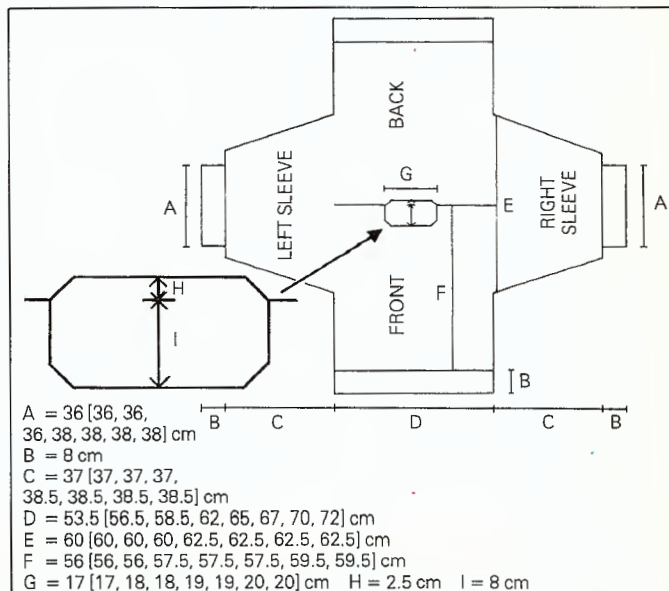
RC at 000. Using MT-2/MT-2, K 25 rows. Transfer sts for st st. **MACHINES WITHOUT RIBBER** Push 149 [149, 158, 158, 164, 164, 173, 173] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 6 rows. Using MT-2, K 13 rows. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts around neck edge and place on to Ns. Using MT+4, K 1 row. Cast off.

LEFT SLEEVE

Join left shoulder and neckband seam. Push 192 [192, 192, 192, 200, 200, 200, 200] Ns to WP. With P side facing, replace 96 [96, 96, 96, 100, 100, 100, 100] sts from front on to Ns at left and 96 [96, 96, 96, 100, 100, 100, 100] sts from back on to Ns at right. Set RC at 000. Using MT and MC,



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K 2 [2, 2, 2, 3, 3, 3] rows. Shape sides by dec 1 st at each end of next and every foll alt row until 158 [158, 158, 158, 166, 166, 166, 166] sts rem, then on every foll 5th row until 116 [116, 116, 116, 122, 122, 122, 122] sts rem. K 4 rows. RC shows 144 [144, 144, 144, 150, 150, 150, 150]. Using WY, K a few rows and release from machine.

WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 154 [160, 166, 172, 180, 186, 192, 198] sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2. K 31 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 155 [161, 167, 173, 179, 185, 191, 197] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 73 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel. WY when work is completed *.

ALL MACHINES

With P side facing, pick up sts along lower edge and place on to Ns. Using MT+4, K 1 row. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 68 [68, 68, 68, 74, 74, 74, 74] sts in 1x1 rib. Work as for welts from * to *.

MACHINES WITHOUT RIBBER

Push 68 [68, 68, 68, 74, 74, 74, 74] Ns to WP. Work as for welts from * to *.

ALL MACHINES

With P side facing, pick up sts along lower edge of sleeve and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

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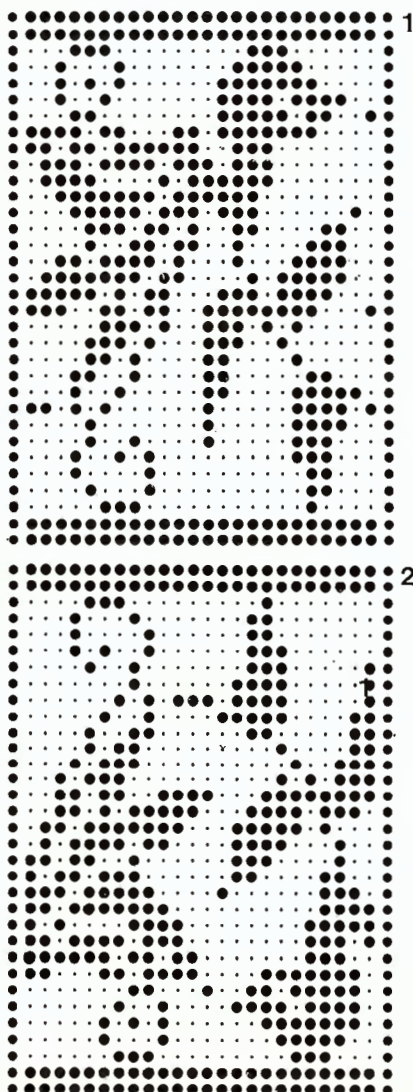
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TEACH-IN

BACK TO BASICS

There has never been a better time to own a basic knitting machine – but many of the knitters that I have met would not agree with me! In this series of articles, I will be exploring basic machines, to help their owners use them as creatively as possible.

What is a basic knitting machine? Many knitters today think that it is a machine which has no punchcard or electronic selection for the needles. In fact, the machine that I learnt to knit on not only had no automatic needle selection of any type, but it did not even have an automatic yarn feed. The yarn had to be laid over the needles on every row – and if a latch was closed, it would drop a stitch! Unlike many other machines of the early 1950s, this machine, which was a Passap, did not need weights to pull down the knitting. Many of the other machines of this era – and much later – needed heavy, ribber-type weights even for single bed knitting. How disconcerting all this must have been to the knitter who had just bought a machine, usually by mail order or from a dealer who was a considerable distance away. There were very few dealers and very few knitters at that time. The owner of a basic machine today can usually go for help and tuition to the dealer from whom they bought the machine, and most knitters are within travelling distance of one of the large number of knitting clubs around the country. I visit many knitting clubs and I am always impressed by the friendliness of the members – clubs are only too delighted to welcome and help the beginner, whatever type of machine they may own. Complete strangers become close friends within a few evenings, so if any reader is reluctant to go to their local knitting club because they do not know any of the members, don't hesitate any longer, but give it a try.

There is little difference between the various machines when knitting stocking stitch. In fact, a basic machine is often lighter to use than one with a more complex patterning mechanism. The main differences show when using the machine to knit stitch patterns. A very basic machine has no automatic needle selection, so the needles for any pattern have to be selected either by hand or using one of the needle pushers which are provided with the machine. Most machines of this type are now chunky machines, like the

Knitmaster 150 and the Brother 230. Another group of machines has buttons or dials to select the needles. It is usually necessary to change the setting of these buttons or dials every row or every few rows while knitting a pattern. The most common machine of this type which is currently on the market is the Brother 710, although there are still many of the earlier Brother 585 and 588 machines in use, together with Knitmaster 302 and 305 machines. In a later article in this series, I will be exploring patterning with these machines. There are many simple designs which are easy to knit, but because there are few examples in the instruction book knitters often do not realise this.

When my beginners come to the first term of knitting classes, they do not use the patterning on their machine, even if they have the latest electronic machine. This is because that term is spent knitting basic garments and learning to finish them well. Knitting stitch patterns tends to distract the knitter from this and it is vital to producing quality knitwear. Good finish includes not only the sewing up of the knitted pieces but also the various techniques which are used when knitting the garment. Tight, firm welts, even knitting without marks caused by tightening of the

yarn while knitting, nicely finished bands and neat shapings all contribute to the final appearance of the garment. All beginners need to learn these techniques, so that they are almost second nature and this is much easier while knitting basic garments. The seaming of the knitted pieces should be as neat as possible. As with most techniques, there are several ways to achieve a neat finish. I use and teach mattress stitch, but some knitters prefer other stitches. It is most important to be critical about the seams – are they neat, or could they be improved? Sometimes it is possible to achieve a neater finish using the same technique, by being more careful, for example to sew exactly one stitch away from the edge of the knitting. Alternatively, try other methods of sewing up, until it is really neat. Since this is not easy to learn from a book, try to find a machine knitter (or even a hand knitter), whose garments are beautifully finished and ask them to show you how they do it. They are usually delighted to have their work admired and happy to share their knowledge.

The owner of a basic machine should be prepared to spend extra time learning to knit beautifully finished simple garments, because these are the garments which are easiest to knit on their

machines. Simple techniques, such as cables, empty needles threaded with ribbon or tape, beads, unusual raglan shapings and many others can be used to add interest to a simple garment and I will be looking at these in more detail in a future article.

When I first started knitting, one of my pupils had a Brother 588 machine. Like many knitters, at first she was disappointed that she had a machine which would only knit simple patterns. However, she decided to try to make the best of the machine that she had, and if she could sell her knitwear, perhaps she could later afford to change to a punchcard machine. In fact, her knitwear sold extremely well and was admired by all the other class members. She was one of the lucky people who knew how to combine colours in interesting ways, so that although her garments were simple, the colours were stunning. In fact, when she had saved enough to buy her punchcard machine, she decided to use it for something else, because she had found that she didn't want to knit stitch patterns! Most knitters do not have this gift – but we can all work at combining colours and finding interesting ways to use them. Most knitters have plenty of oddments of yarn, and taking these and knitting two or three



"Before he could put my knitting tuition video on, he had to send off for a video on how to operate a video machine."

colours together will often suggest unusual colour combinations. These colours can be used for different parts of an outfit or for stripes or areas of colour within one garment.

I have recently been colour coded, so that I now know which colours are most flattering for me to wear and this has led me to think more carefully about colours. The groups of colours are coded by season and the colours within that season co-ordinate, so that it is easy to build up a wardrobe of mix and match outfits and accessories. This also applies to selecting colours to knit together. We all know that the browns, yellows and greens of autumn combine well together. The bright reds, maroons and blues of winter mix in with the icy pastel colours and black and white. Spring colours include soft greens, yellow, peach, orangey pinks and soft browns and the summer colours are bluey pinks, blues, lilacs and medium greens. Looking at dress and household fabrics, I have noticed that the most attractive prints are those which use colours from one

season and this also applies to combining colours for knitted fabrics.

Colours in nature always seem to combine well, so we can learn a great deal from the colours that are around us. For those who are seriously interested in colours and colour coding, this is dealt with in detail in the book "Colour me Beautiful" by Carole Jackson, published by Piatkus at £4.95.

One of the main reasons why I believe that basic machines are ideal for today's knitter is the range of yarns which are now available. When I started using a knitting machine, there were virtually no coned yarns and the range of yarn available for hand knitting was very limited. Now, the machine knitter can choose from an enormous range of coned yarns, including acrylic, wool, cotton and many different mixtures. Apart from the basic yarns, there are smooth, shiny yarns, fluffy yarns, slub yarns, knop yarns, wrap spun yarns, poodle yarns – the list is almost endless. In fact, there are now so many yarns, that they can be bewildering to the beginner. The

owner of a basic machine should try to learn as much as possible about the different yarns, because they can be used to knit a variety of garments without any patterning. For the first few garments, choose a good quality branded yarn, preferably an acrylic/wool mix, such as Argyll Ferndale. This will knit garments which wash and wear well and it is also easy to knit. Next, move on and try some of the other three and four ply yarns of a similar type which are available from manufacturers such as Bramwell, Argyll, and Amber. Start also to look for the more unusual yarns – those which produce an interesting effect without needing to use a stitch pattern. Denys Brunton's various shaded yarns, such as Magicolor and Fantasia are lovely knitted in stocking stitch, especially when knitted sideways. Argyll Picasso has an interesting colour inject, while Studley Calico is a cotton yarn with a similar colour effect for the summer. Amber Flits is a most unusual yarn – with 'bits' hanging off it – which colour co-ordinates with the smooth Ambassador.

(Unfortunately, Flits is to be discontinued but do look out for it and stock up!) Mohairs, fine for standard machines and thicker for chunky machines, are gorgeous knitted in stocking stitch at a fairly loose tension, then brushed for maximum effect. The various knop yarns, such as Hobby and Grigna, together with some of the smoother yarns like Artistic, are ideal for simple skirts. Knitted plain and pressed carefully, the effect can be stunning. Look at knitwear whenever you can – commercial knitwear in the shops, machine knitted garments at craft shows, the garments made by knitting club members, those displayed by dealers and the yarns used for patterns in the magazines. This is the best way to learn how yarns can be used most effectively, so that you can apply it to your own knitting.

Diane Bennett



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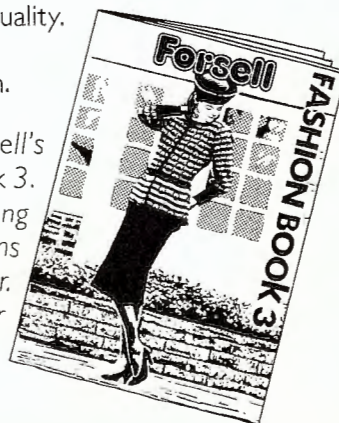
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TALKING TOYOTA

Do you seem to spend time running as hard as you can, simply to stay in the same place? I know that feeling, especially towards the Christmas break. Why do we women work so hard just to be able to sit around after Christmas lunch knowing that we have (almost) nothing to do, for at least two days? I'd be delighted to hear from any reader, preferably before next November, how she gets around this annual frenzy – and that should include her knitting schedule.

You won't want to hear that I made my cake and puddings back in November, nor how I intend to make extra helpings of meals so that I can fill the freezer, but you might like to see how I can supplement my gift list this year with the least amount of trouble.

A TOUCH OF NOSTALGIA

The hand-craft part of me still operates in this department I must admit, but being short of time I realised that this was a suitable place to combine the speed of machine knitting with hand worked trims. It also adds to my system of making a noise undisturbed during the daytime and working at anything quiet to be sociable during the evenings.

You really need to have some idea of what you intend to make before starting on gifts. Make a list of people you think will appreciate your efforts and against this, a list of items that might suit (with possible alternatives). My list includes quite a few ladies and teenagers who would like to receive a hand-made gift, but knowing their taste, I realise that the things must be well made and tasteful, that tiny difference between "hand-made" and "home-made". That is why I thought that this year I would go for lacy items.

Once on to the idea of lace I had to decide what I would make. Preferably small things, so as not to look clumsy and in easily shaped pieces to add to the speed in making up. I settled for cushions, square and barrel shaped; sponge and make-up bags and pot-pourri sachets. With these as basics, I may go on to think of other things and so may you, but I do try to keep to practical gifts. There is a limit to the uses for little lace bags!

This is how I make the cushions. I always try to use cream, white or beige yarn in a four ply thickness – cotton is very attractive, but any yarn is suitable. Try to avoid the hairy ones or the pattern and background will be too merged to be effective. With

such small articles I considered it not worth bringing out the lace rails and carriage and prefer to hand tool the lace. On little sachets a single lace motif in the centre is generally best. I work a tension sample and that means a sample with some hand tooled lace in it, as well as stocking stitch, because knitting with holes in it always seems to have a different tension. While I wait for this to rest I work out the rough dimensions of the things I want to make. That might sound very technical but all it means is that I draw a square to represent a cushion and mark how many centimetres I want along each side, noting that I must work twice that length and fold it in the centre for one side of the cushion. A barrel-shaped cushion has a rectangle showing the width of the barrel and the side measurement gives the circumference of the barrel. If you aren't very mathematically minded this needn't bother you, I have made successful barrel shaped cushions and some, where I didn't allow enough length, turned out to be rather sausage shaped – even these can be used if you include them in an assortment. With cushions of different shapes, scattered on to a sofa, your room will look like a picture from a magazine for interior decorating.

By this time your sample should be ready for tension testing. This swatch is quite important because bought cushion pads come in standard sizes, which means that your cover needs to be pretty accurate to fit. If you are making them as I am, they will be lined and you would need to allow for that too. I multiply the number of centimetres for the width of the cover with the centimetre tension to find out how many stitches to cast on. I add just a few more to disappear into the seams. The cast on is made with waste yarn and after a few rows I continue with the main yarn, working a simple hand tooled pattern or sometimes an all over pattern. I often start with a motif at the right hand edge, then after completing that I knit a few rows in stocking stitch and shift the motif over slightly to the left and repeat. This gives a diagonal shaping for the lacy holes. For very fancy cushions, I work a row of holes across between the motifs so that I can thread ribbon through in straight lines as part of the finishing.

When the correct number of rows has been worked, plus a few rows to allow for the depth of the

pad, I run the knitting on to waste yarn and remove from the needles.

The knitting needs to be left for a while, that's why it is a good idea to make quite a few covers while you are about it, so that they can rest while you are working on the others. Once the cover is ready for finishing, I pin a piece of tissue paper on to it to use as a pattern shape and use this to cut some lining. You can really let your imagination run riot here, lacy cotton looks wonderful against almost anything, I have used brown velvet, cherry red moire polyester and floral cotton cloth. After cutting the lining, sew the edges to neaten the raw edges and lightly stitch the side edges to the knitting. I graft the two ends together and join the two remaining edges with mattress stitch to conceal the join.

To make the cushion quite special, I sometimes like to work a crochet border round the edges. You don't need to be a crochet expert to work crochet borders. If you can already hold the hook and make a chain, then you will be able to find border examples in lots of books and magazines. Should you not have learned this gentle art yet, then I suggest you treat yourself to a quiet afternoon teaching yourself, from a book, how to work the basics. It is so simple and can enhance machine knitting quickly and effectively. I work the crochet border, in this case it might be a row of trebles with spaces (for threading with ribbon) followed by a row of treble shells, before I insert the zip fastener. I work through the fold and join on three sides and just on the front for the opening side. Lastly the zip has to be sewn in and a pad inserted. This is for a square cushion. If I'm in a real hurry I will work the first half with lace motifs, make the fold line (and, incidentally, work a row at T 10) then continue in stocking stitch for the back. Now you can see why I take a lace tension sample and a stocking stitch sample. If the stocking stitch is different, the back won't fit the front.

As for the barrel-shaped cushions, I work them in a similar manner, but having the pattern all round. I can make the diameter to whatever measurement I like because I shall need to make the pad myself – yes, I'm afraid this shape does take more work – and after the straight central piece I run the stitches on to waste yarn and remove from the needles. This piece is left to rest and then not only must a lining be prepared but also a piece of cloth for the pad, to the same size. This is all very basic, I simply join the wide edges of the pad cloth and stuff it firmly with Terylene or other flame-proof, synthetic material and when it is firmly sausage shaped, stand it on one end and draw the circle round its base on to paper to cut as a pattern. I use

this to cut out the end pieces, allowing for a hem. I sew on one end, then turn it up and stuff even more before sewing on the other end piece. The cushion cover is completed as the square cover but I crochet the ends in rounds. Again, this is nothing to anyone who can already crochet and they would agree is remarkably quick to work, far quicker than hand-knitting. I usually make the pieces separately and sew them on in the finishing, rather than pick up around the edge to work towards the centre. It makes lining them easier, if I decide on a lacy crochet pattern (but working a closed dense pattern does away with this extra work) and I can also insert a small zip fastener if I want to.

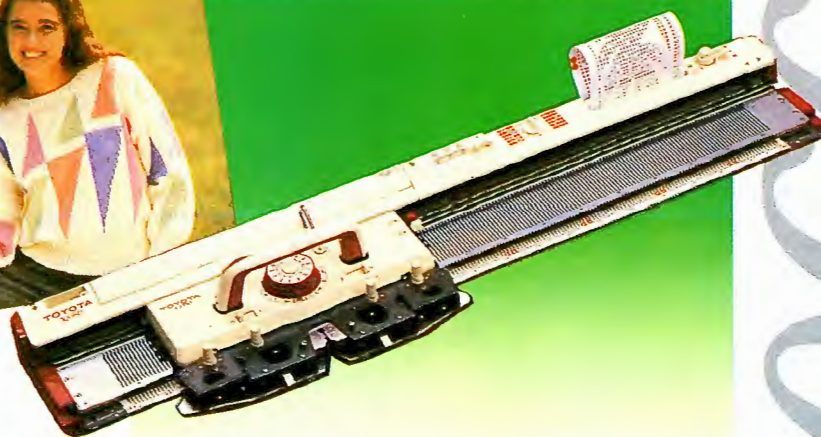
Finally, this type of cushion looks great with a tassel in the centre of each end and a crochet border to raise the extreme edges adds a nice touch.

BEADS AND BOWS

Still looking back, these Victorian type gifts look pretty if they're adorned with ribbons, beads and other frippery but I have avoided mentioning them so far because although they are pretty, they can be rather uncomfortable to lean against. I don't think they suit cushion covers, but with sachets and bags you can really go to town!

Sachets are wonderfully easy to make and offer the best opportunity for great effect with the least amount of hassle. All that is needed is some patience. Decide how many bags you want to make. I make at least six, any that aren't used I keep. They smell so good and look so sweet I'm only too pleased if I have one left – and have you seen the price of these ready-made? I buy the pot-pourri loose and that way I can judge by eye how much I shall need.

I work out the size from my tension sample, a 10 centimetre square is a good size and I make it in a straight piece as I do the cushion covers. Once the pieces are finished, I stitch them lightly to a piece of netting and cut the netting round the edges and turn in the raw edges. All that needs to be done is to graft the two waste yarn edges and sew along one side edge. If you want to add beads and ribbons, this is the time to do it. The sachet has then to be filled inside the netting with pot-pourri and the last side joined. This makes a small square shape. To make some slightly different, after finishing and decorating them, I join in yarn at one top side edge and crochet loops or lace all the way round for a border. It's a simple task to make a little pot-pourri pad separately inside a netting bag, sewn down all round. You can make the knitted cover to open at the top, with crochet holes and borders. Insert ribbon to tie into a bow, then the pot-pourri can be refreshed at a later date if necessary.



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14 Sponge bags and make-up bags come in many shapes. My simplest involves making an oblong of hand tooled lace, longer than wide, with automatic cast on and cast off before removing from the needles. As well as a lining that will show through the lace pattern, floral cotton looks lovely for this, the bag needs a lining of plastic or waterproof cloth. These are best machined together with the raw edges inside, then with the floral cloth to the machine-knit lace, stitch all round. You now have a long strip of lace with a floral lining and a waterproof inner. If you're really ambitious you can sew pockets to the waterproof lining at this stage. I fold the strip in half and join the side edges. I work a crochet border round the bag edges, going only through the knitting, then around the top opening. I like to work a row of treble crochet with spaces so that I can run a cord through to tie the bag and to act as a drawstring.

That bag looks a little like a smaller version of the shoe-bags we used to take to school. An even easier way is to make a square and fold it in half to make a flat bag with a zip fastener across the top. It still has to be lined with a pretty lining plus a waterproof lining in the same way as the previous shape. Even these bags are improved by some crochet lace border and the way you add ribbons and motifs makes them unique and quite special.

HAND WARMING COMPLEMENTS

Life isn't all lace and nostalgia here. I have other people to make for who would not appreciate a lacy offering. Since dreaming up an idea is half the battle, I decided to go for gloves and mittens and once the decision was made, actually making the gifts didn't take long. The men will find pairs of gloves in a basic colour but with a different colour for each finger. Not too brash, just blending shades of blues, greys and browns. Teenagers (come to think of it, the girls might like Victoriana) may receive similar gloves but in bright colours – perhaps with rings embroidered on the fingers and bracelets crocheted round the wrists in lurex and beads. I can go quite silly on those and embroider red fingernails.

The children could have their mittens with faces embroidered on to them. I know it isn't original but it might make them cute if I add a face between the thumb and forefinger so that if they curve

them round they can use them as glove puppets.

WASTE NOT, WANT NOT

Finally, the very small children will benefit this year by receiving an assortment of pink animals. I haven't made these yet but I see it all in my mind's eye. It is to be a combination of cut-and-sew, using a large mistake I made earlier – a larger and long stocking stitch jacket that just didn't hang right. Since it was pink, I haven't found an outlet for it, so I shall cut it into animal shapes, stuff them and make instant lovable cuddlies. The animal shapes are very easy, you just have to remember that animals aren't flat. For example, for a piggy I shall draw on card the side view of a fat piggy and cut two of these shapes, allowing for hems. I shall do the same for the face, plus a back gusset, narrow at the head and rear ends and an undergusset which must include the inside legs. The head will also need a gusset at the top. All these pieces have to be cut from the cloth and sewn together. The body and legs will be firmly stuffed, then the head and the two sewn together. A crochet tail goes on the rear end and two crochet ears are left to flop down over the eyes.

The elephant can be made in the same way, just make the shapes slightly different, making a trunk with the head. I don't claim to be artistic when it comes to drawing animals and if I'm not sure just what an animal looks like I'm not too proud to turn to a library book to find out. I find the best books for this are in the junior section – nothing too elaborate and you only need a very rough outline.

How you trim these animals depends upon how old the child is, very small children must only have toys with special safety eyes in them and the less in the way of loose trimming the better. With older children who aren't likely to put the toys in their mouths, you can add all sorts of fantasy things such as beads sewn on all round, ribbons around necks, even removable clothes if you have the time and patience.

All the rush and hassle before the Christmas celebrations can be avoided if I get my act together in good time, I seem to have made a good start, I hope my ideas might inspire you towards making some Christmas novelties if you still have enough time. As for me, I think I'll just have another look at one of my lists...

Shelagh Hollingworth

2/3 CAROL SINGING SWEATER, HAT, SCARF AND MITTS

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines, with ribber.

MATERIALS

T.M. Hunter's Real Shetland Jumper Yarn.
1 [1, 1] × 500g cone in Red (MC).
1 [1, 1] × 500g cone in White (A).
1 [1, 1] × 500g cone in Green (B).
2 stitch holders.

Real Shetland Jumper Yarn is 100% Pure Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to T.M. Hunter Ltd, Sutherland Wool Mills, Brora, Scotland KW9 6NA.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 82 [87, 92] cm, 32 [34, 36] in.
Actual size 94 [103, 109] cm, 37 [40½, 43] in.
Length to back neck 79.5 cm, 31¼ in.
Sleeve seam 57 cm, 22½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 34 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 10).
28 stitches and 33 rows to 10 cm, 4 in measured over Fair Isle Pattern (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

Punch card as shown before starting to knit.

SWEATER

BACK

With ribber in position and carriage at right, set machine for 1×1 rib. Push 62 [68, 72] Ns at left and right of centre 0 to WP. 124 [136, 144] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 30 rows. Transfer sts for st st. Set RC at 000 *. Using MT, K 159 rows. Work measures 54.5 cm, 21½ in. Place marker at each end. K 85 rows. RC shows 244 and work measures 79.5 cm, 31¼ in. Place marker between sts 24 and 25 at left and right of centre 0. Cast off.

FRONT

Work as for back to *. Using MT, K 110 rows.

SHAPE NECK

Push 62 [68, 72] Ns at left to HP and cont on rem sts for first side. K 1 row. Using a treble transfer tool, dec 1 st at neck edge of next and every foll 4th row until 50 [56, 60] sts rem. K 3 rows. Place marker at right edge. Cont to dec 1 st at neck edge on every 4th row from previous dec until 44 [50, 54] sts rem, then on every foll 3rd row until 23 [29, 33] sts rem. K 1 row. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

2/3



FRONT INSERT

Push 2 Ns at left and right of centre 0 to WP. 4 Ns. Using A, cast on by hand. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt with A in feeder 1(A) and B in Feeder 2(B). K 1 row. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 18 sts, then on every foll 3rd row until there are 70 sts. K 1 row.

SHAPE NECK

Note pattern row on card. Using a length of A, cast off centre 24 sts. Using nylon cord, K 23 sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Cont to inc at right edge on every 3rd row from previous inc and at the same time, dec 1 st at neck edge on foll 13 alt rows. Cast off rem 19 sts.

With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings by reading left for right.

SLEEVES

With ribber in position and carriage at right, set machine for 1x1 rib. Push 38 Ns at left and right of centre 0 to WP. 76 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 40 rows. Transfer sts for st st. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt with A in feeder 1(A) and B in feeder 2(B). Shape sides by inc 1 st at each end of every 5th row until there are 108 sts, then on every foll 4th row until there are 140 sts. K 4 rows. RC shows 149 and work measures 57 cm, 22½ in. Cast off.

TOP SLEEVES

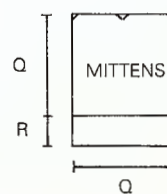
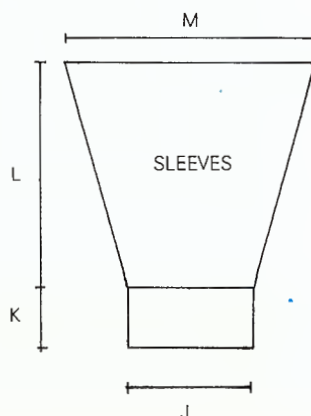
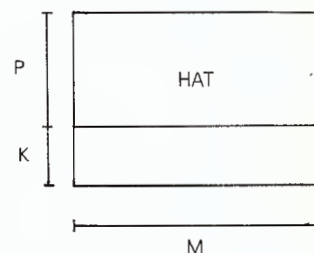
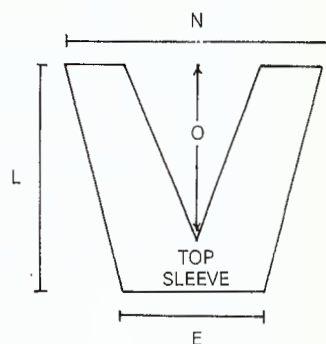
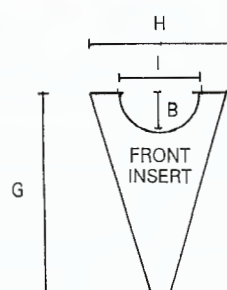
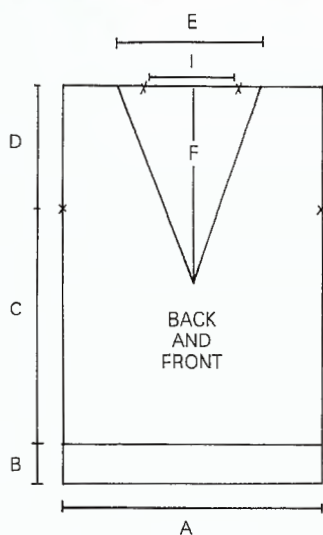
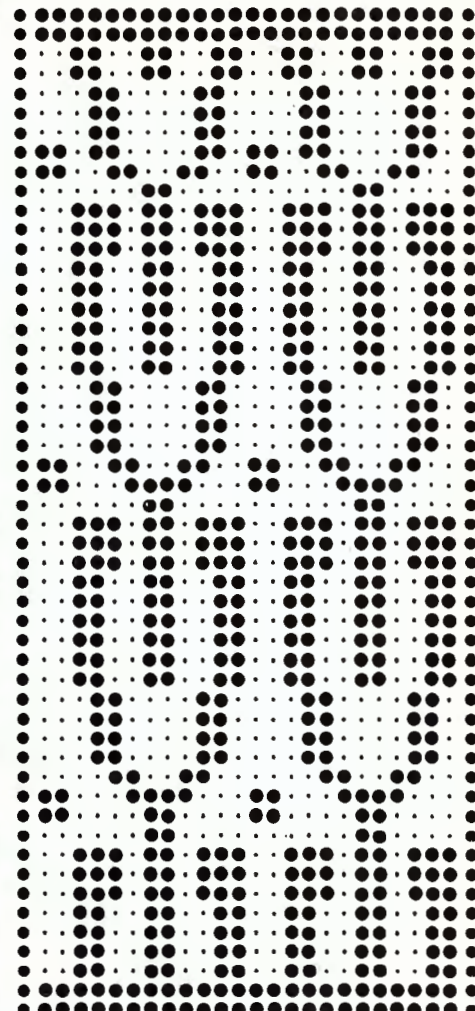
Push 39 Ns at left and right of centre 0 to WP. 78 Ns. Using MC, cast on by hand. Set RC at 000. Using MT, K 34 rows.

DIVIDE AT CENTRE

Push 39 Ns at left to HP and cont on rem sts for first side. K 1 row. Using a treble transfer tool, inc 1 st at right edge of next and every foll 4th row and at the same time, using a treble transfer tool, dec 1 st at left edge of next and foll 14 alt rows, then on every foll 3rd row 30 times. Cast off rem 24 sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with right side reversing shapings by reading left for right and right for left.

COLLAR

Sew front insert into position. Join



- A = 47.5 [52, 55] cm
- B = 8 cm
- C = 46.5 cm
- D = 25 cm
- E = 30 cm
- F = 39.5 cm
- G = 40 cm
- H = 31 cm
- I = 18 cm
- J = 27 cm
- K = 12 cm
- L = 45 cm
- M = 50 cm
- N = 53 cm
- O = 35 cm
- P = 23 cm
- Q = 20 cm
- R = 6 cm

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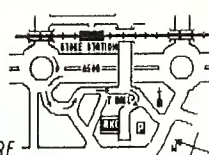
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Saddle Shoulder Set	£2.50
Sideways Knitted Set	£2.75
Std. and Dolman Sleeve	
Circular Yoke Set	£3.00
Basic Skirt Set	£8.00
Hip sizes 36"-50". Various styles and tens	
Basic Patterns for children 4 ply	£5.00
Basic Patterns for children DK 22" to 30"	£5.00

FOR WIDE GAUGE MACHINES	
* All sets are in 4 tens, 5, 4 1/2, 4 & 3 1/2 sts to 1" in sizes up to 48" chest.	
Circular Yoke Set *	£3.00
Sideways Knitted Set *	£2.75
Std. and Dolman Sleeve	
Chunky Set 1 (3 1/2 sts to 1")	£2.50
Chunky Set 2 (4 sts to 1")	£2.50
Chunky Set 3 (4 1/2 sts to 1")	£2.50
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Each Chunky Set includes Raglan, Set-in Sleeve and Saddle	
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CLUB LINE

STARTING A CLUB YOUR HELP IS NEEDED

We have lots of letters from new clubs wanting to know how to organise themselves, what subscriptions to charge, how to choose a suitable venue, how to get suitable speakers, and so on. Existing clubs write to us for ideas on expanding their range of activities, who to contact to arrange factory visits, how to link up with a local store so that their members can buy yarn at reduced prices, etc.

Joan Lafferty's article on running a club in the June issue of the magazine must have helped many people. What we would like to add to this is detailed information and ideas from you so that we can get together a series of fact sheets for both new and existing clubs.

Please send us your information, putting 'Clubline Fact Sheets' on the envelope and send it to us at the address on page 3.

We look forward to hearing from you.

HORSHAM K M C

Margaret Smith says that the club now has a committee, 'rather than have the load on one person's shoulders'. She is club secretary and there are now approximately 53 members. For further details of the club's activities you can contact Margaret at Slapps Cottage, Tullens Toat, Pulborough RH20 1DA

BRISTOL K C KNITWITS

Sally Roy has written to tell us that the club has a new venue - they outgrew their previous premises. They now meet at the United Church in Longwell Green. For times and dates of meetings you can contact her at 25 Palmdale Close, Longwell Green, Bristol BS15.

ABBEY MACHINE KNITTERS

Jo Hodkin, who has recently taken over as secretary, tells us that the club held a fashion show at the Harborough Theatre in May. Most of the profits went into club funds to benefit all their members. If you would like to know when and where they meet you can write to Jo at 24 The Heights, Market Harborough, Leics LE16 8BQ, for full details.

MELTON M K C

Congratulations to the club and Marguerite Radcliffe, for the very efficient press handout they sent us. Here's what it says in full.

'Members of a machine knitting club have held a fashion show to display their work. The 100-plus tickets for the public were a sell-out. Melton Machine Knitting Club at Asfordby near Melton Mowbray not only made all the garments in the show, but acted as the mannequins as well.

'The fashion show, the first the club has held, raised £240 for the Melton Mowbray Mayor's Appeal for the refurbishment of a ward at a local hospital. The Mayor, Councillor Bernard Ludwig, officially opened the show, which ran for nearly an hour.

'The garments members had made ranged from a baby's shawl to ladies' suits, dresses, jumpers for men and women and children's clothes. Some children's outfits included matching hats, scarves and leg warmers. There was also a sale of work, a tombola and refreshments.

'The club has only 25 members and has been formed for just three years.'

If you would like to know about the club you can contact Marguerite on (0664) 840558.

HAPPY KNITTERS

Stubbington near Fareham in Hampshire is the home base of this club which meets on the second and fourth Wednesdays of each month between 1.00pm and 3.00pm at 25 Cuckoo Lane, Stubbington. For further details you can contact club leader Christine Atkinson on (0329) 661628

CHEADLE HULME M K C

The club has recently changed both their venue and dates for meetings. They now get together on the first Wednesday of the month (except August) at 7.30pm

upstairs at the Hesketh Tavern, Hulme Hall Road, Cheadle Hulme. All new members, and any old ones who have lost touch, are welcome to come along and can phone Di Donald on 061-485 5024 for more details.

RAM KNITTERS

Mrs J C Mills has written to tell us she is now club secretary and that anyone interested in joining the club, which is based at Tivetshall in Norfolk, should contact her at Shambles, Mill Road, Tivetshall St Margaret, Nr Norwich, Norfolk NR15 2BH for dates, times and venue. Tivetshall is in fact, says Mrs Mill, 20 miles from Norwich and much nearer to Long Stratton or Diss.

NEW CITY & GUILDS COURSE

The Department of Knitted Textiles of Hinckley College of Further Education is the National centre for industrial knitting machine mechanics training.

The Department is now turning its attention to domestic machine knitting and will be offering the new City and Guilds Creative Studies course (C&G797) in Domestic Machine Knitting commencing January, 1989.

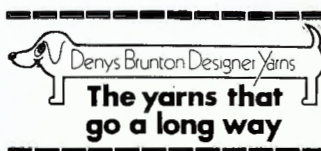
For further details contact: John Chinn or Jean Smith, Department of Knitted Textiles,

London Road, Hinckley, Leics. LE10 1HQ. Tel: (0455) 251222.

MEADOW VIEW M K C

Secretary Jo Turner tells us that the club has been going for four years and that they've recently moved halls. Meetings are now held at Drayton Village Hall, Pond Lane, Drayton, Norwich usually on the fourth Tuesday of the month at 7.30pm. Jo says: 'The cost of the evening is £1.20 and this includes refreshments and a free raffle. We try to demonstrate something each month and members also help with showing new ideas they have learnt, as well as showing us how to use any new accessories they've bought. We try to arrange for trips out to the main knitting exhibitions held in London and Birmingham and have visited several yarn factories at different times. Everyone is welcome from beginners to the most experienced.'

For further details you can contact Jo on Norwich 897718 or Janet on 867332 any evening.



CLUBLINE DIRECTORY

To:- The Editor, Machine Knitting Monthly, FREEPOST 623, Maidenhead, Berkshire SL6 8YZ

Please add the following details to the Clubline Directory.

Name of club

Full address of club meetings

.....

.....

Monthly date(s) of meetings

Time of meetings

Club leader or secretary's full name and address

.....

.....

Telephone number

Please insert our entry under the following place name

Please include only one entry on this form and print the details on plain paper if you don't want to cut your magazine.

◀18

right shoulder seam.

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 120 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 70 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 120 sts evenly around neck edge and place on to Ns. K 2 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and allow to dry.

MAKING UP

Join left shoulder and collar seam. Place top sleeve over sleeve, allowing edges to extend over sleeve for make up. Set in, matching sleeve edges to markers. Join side and sleeve seams, leaving top half of cuffs open for thumb opening. Join top sleeve seam. Leave lower edge of top sleeve loose and allow to roll.

HAT

TO KNIT

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 140 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 40 rows. Transfer sts for st st. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt with A in feeder 1(A) and B in feeder 2(B). K 74 rows. Cont in st st and A, K 1 row. Break off yarn, leaving a long end and thread through all sts.

PRESSING

With wrong side facing, pin out to measurements given. Cover with a damp cloth and allow to dry.

MAKING UP

Draw up sts and join seam. Make a pompon and attach to top.

SCARF

TO KNIT

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 60 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for Fisherman's rib. Set RC at 000. Using MT-5/MT-5, K 800 rows. Cast off.

MAKING UP

Make 2 pompons in A. Gather ends of scarf and attach pompons.

MITTENS

RIGHT MITTEN

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 52 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st. Set RC at 000. Using MT, K 20 rows. (K 1 row extra for left mitten) *.

** Using nylon cord, K 8 sts at left by hand for thumb opening, K 34 rows. Push 26 Ns at left to HP and cont on rem sts for first side. Dec 1 st at each end of next and foll 6 alt rows. K 1 row. Cast off rem 12 sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side.

THUMB

Transfer sts from both edges of thumb opening on to 2 stitch holders. Push 16 Ns to WP. With P side facing, replace sts on to Ns. Set RC at 000. Using MT and MC, K 22 rows. Break off yarn, leaving a long end and thread through all sts.

LEFT MITTEN

Work as for right mitten to * noting alteration in number of rows worked, then work from ** reading right for left.

PRESSING

With wrong side facing, pin out both pieces to measurements given. Cover with a damp cloth and allow to dry.

MAKING UP

Join side, top and thumb seams.

KNITMASTER CORNER

Although it has seemed a long time before letters started to come in from Knitmaster owners in response to Knitmaster Corner, we now have a super response. I had hoped the column would prompt the more expert knitter to share hints and tips, as well as the newer knitters to share their problems. I was not disappointed.

Dorothy Silk will be known to a lot of Knitmaster owners from the Knitmaster stand at various conventions and Dorothy's was the first letter I read. She says 'regarding the tuck brushes, I always teach people to use them as I find it gives a cleaner tuck and that it is possible to tuck a few extra rows if required. I also teach them to use the yarn separators when using tuck brushes (but be sure the needle latches are open, otherwise you will end up with lots of broken needles). Yarn separators are not available for the 321 but are for all the later models'.

Many thanks for all that information Dorothy and for taking the trouble to write. (As we go to press, we've heard that Dorothy has been poorly, so we do wish her better very soon.) So now you all have several methods to try out if you have been having problems with tuck stitch. I have no doubt there are other methods that people have discovered over the years. One of the things I like most about machine knitting is that one can try out so many different methods and then settle for the one that suits you.

From Sylvia Dawson of the Machine Knitting Centre, Lowestoft, comes a long letter. Sylvia gets disheartened when new knitters tell her they have been told to discard an old machine in favour of a newer model and while she appreciates sales techniques (she is a dealer remember), she feels a list of what is available for the older

machine would be a help to owners or prospective buyers of second-hand older models. I am working on that one Sylvia and will contact Rosemary Sheath's lovely shop at West Drayton, to see if we can get such a list for this page.

I, too, feel that a lot of the older models still have a lot of life in them (I had my 326 till about three years ago) and many pre-punchcard machines are still going strong in many households. Often I have found the owner keeps the old machine to teach children or grand-children on and sometimes as a spare machine for intarsia. A good idea this, because intarsia is time

consuming and one can go back and have a 'nibble' now and then, without acute withdrawal symptoms (!) because the only machine is tied up for a long time.

Sylvia then included a couple of good tips which I am delighted to pass on to you, on lace knitting.

When knitting a sleeve in lace and attaching the cuff afterwards, there is not enough knitting to bring it out over the ribber. Sylvia knits approximately ten rows rib in waste yarn - drops the ribber stitches and brings all the main bed needles into work position. She then puts the lace carriage on and knits a few more rows in waste yarn. You still have the ribber comb on at the bottom of

the knitting and can bring this out over the ribber to start lace knitting - first knitting one row with the nylon cord to separate the waste yarn easily. The lace weights can now be applied. As Sylvia says, this tip is useful for any work without a rib and not only lace work.

The second tip is again for lace work, but when working on dolman-style jumpers. When it comes to adding on a lot of stitches 'e' wrap for the body, one cannot bring them out to E position to ensure they knit off - because of the lace carriage. Sylvia came up with the idea of casting on the amount of stitches required ('e' wrapped), knitting two rows and taking off on to waste yarn. These are then ready to put back on when needed.

Well, these two letters have got us off to a good start I feel and I do hope you will appreciate and benefit from them.

From a lady in Scotland comes a query about end needle selection on the 360. There is no end needle selection on the 360 - at least not automatically. In Fair Isle and weaving, one brings the end needle to E position (Russell levers on 1 to knit back) and this makes a tidy edge. In lace work, cams are inserted into the needle bed to stop the end needles being selected when using the lace carriage.

I have in mind for future issues, as well as letters, articles on the knit radar, weaving arm, cut 'n' sew necklines and tips on the ribber. Can you suggest any others? This column is for you, the Knitmaster owner, so do help to get the mixture right! Let us know and write to Machine Knitting Monthly, Weir House, 62 King Street, Maidenhead, Berks SL6 1EQ.

See you next month.

Ann Taylor.

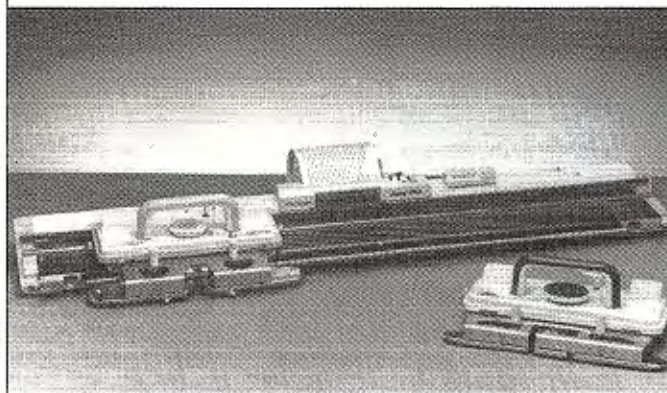
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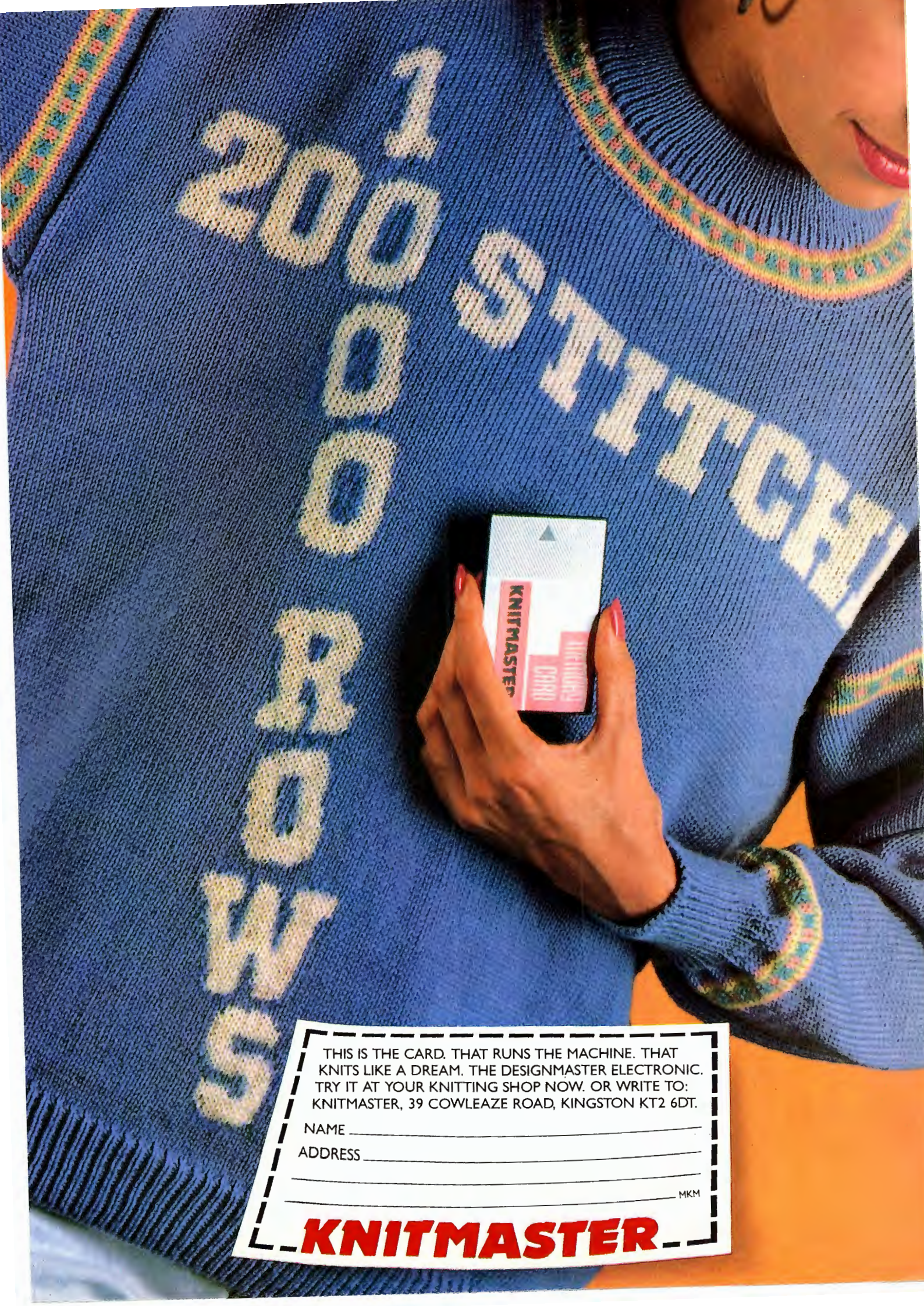
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KNITMASTER

4 WOMAN'S FAIR ISLE SWEATER

PATTERN RATING

* Fairly easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard machines with a ribber.

MATERIALS

Forsell's Shamal.

1 [1, 1, 1, 1, 1, 1, 1, 1, 1] × 400g cone in black or white (MC).
1 [1, 1, 1, 1, 1, 1, 1, 1, 1] × 400g cone in white or black (C).

Shamal is 80% Acrylic, 20% Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to T Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112, 117, 122, 127] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48, 50] in.

Actual size 93 [98, 103, 108, 113, 118, 123, 128, 133, 138] cm, 36½ [38½, 40½, 42½, 44½, 46½, 48½, 50½, 52½, 54½] in.

Length to back neck 62 [62, 63, 63, 64, 64, 65, 65, 66, 66] cm, 24½ [24½, 24¾, 25¼, 25¼, 25½, 25½, 26, 26] in.

Sleeve seam 47 [47, 47, 47, 47, 48, 48, 48, 48, 48] cm, 18½ [18½, 18½, 18½, 19, 19, 19, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.

PATTERN PARADE

We introduced you to the designs of Fran Francis last month and included one of her striking black and white patterns knitted on a slash-neck sweater. This month, we've another exclusive punchcard pattern from Fran and we've knitted it on a round-neck sweater. As we explained in the November issue, we hope that the series will inspire you to try out different designs of your own. We've included two sets of instructions – last month and in this issue – together with Fran's punchcard pattern. In subsequent months, we'll include the punchcard pattern – but not necessarily with a set of instructions. You'll be able to use the November and December issues for the garment pattern and try out Fran's latest design on these styles, or one of your own. We're sure you'll enjoy this month's Pattern Parade from Fran Francis.

BACK

With ribber in position and carriage at right, set machine for 1×1 rib. Push 66 [70, 73, 77, 80, 84, 87, 91, 94, 98] Ns at left and right of centre 0 to WP. 132 [140, 146, 154, 160, 168, 174, 182, 188, 196] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Insert card and lock on first row. Set RC at 000. Using MT–6/MT–6, K 30 rows. Transfer sts for st st. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle with MC in feeder 1(A) and C in feeder 2(B). K 115 rows. RC shows 116 and work measures 38 cm, 15 in. Place marker at each end *. K 72 [72, 76, 76, 80, 80, 84, 84, 88, 88] rows. RC shows 188 [188, 192, 192, 196, 196, 200, 200, 204, 204] and work measures 58 [58, 59, 59, 60, 60, 61, 61, 62, 62] cm, 23 [23, 23¼, 23¼, 23¾, 23¾, 24,

24, 24½, 24½] in.

SHAPE SHOULDERS

Cast off 7 [7, 7, 8, 8, 8, 9, 9, 9, 10] sts at beg of next 12 rows and 4 [7, 9, 6, 8, 11, 7, 10, 12, 9] sts at beg of foll 2 rows. Cast off rem 40 [42, 44, 46, 48, 50, 52, 54, 56, 58] sts.

FRONT

Work as for back to *.

K 56 [56, 60, 60, 64, 60, 64, 64, 68, 68] rows. 16 [16, 16, 16, 16, 20, 20, 20, 20, 20] rows less have been worked to shoulder than on back.

SHAPE NECK

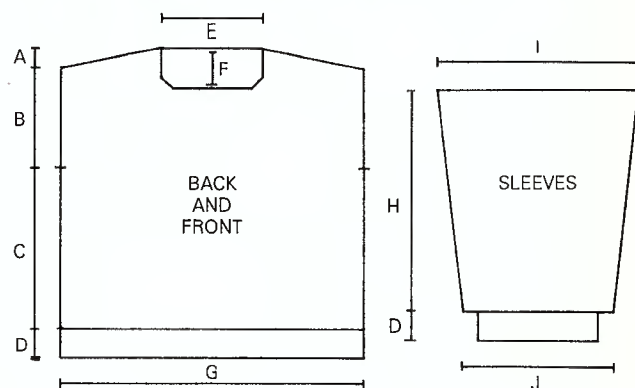
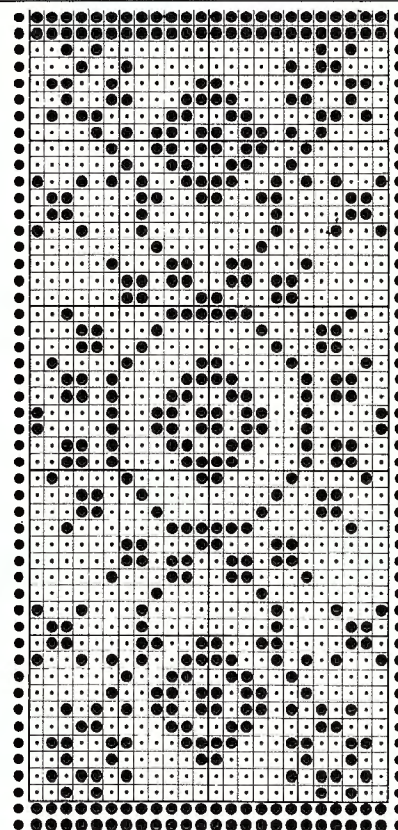
Using a length of MC, cast off centre 14 [14, 16, 16, 18, 18, 20, 20, 22, 22] sts. Note patt row on

card. Using nylon cord, K 59 [63, 65, 69, 71, 75, 77, 81, 83, 87] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

K 1 row. Dec 1 st (1 st in) at neck edge on every row until 46 [49, 51, 54, 56, 59, 61, 64, 66, 69] sts rem. K 2 [1, 1, 0, 0, 3, 3, 2, 2, 1] rows.

SHAPE SHOULDER

Cast off 7 [7, 7, 8, 8, 8, 9, 9, 9, 10] sts at beg of next and foll 5 alt rows. K 1 row. Cast off rem 4 [7, 9, 6, 8, 11, 7, 10, 12, 9] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle



A = 4 cm
B = 20 [20, 21, 21, 22, 22, 23, 23, 24, 24] cm
C = 32 cm
D = 6 cm
E = 14 [15, 15.5, 16, 17, 17.5, 18.5, 19, 20, 20.5] cm
F = 8 [8, 8, 8, 8, 9, 9, 9, 9] cm
G = 46.5 [49, 51.5, 54, 56.5, 59, 61.5, 64, 66.5, 69] cm
H = 41 [41, 41, 41, 41, 42, 42, 42, 42, 42] cm
I = 40 [40, 42, 42, 44, 44, 46, 46, 48, 48] cm
J = 25 [25, 27, 27, 29, 29, 31, 31, 33, 33] cm



24 patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 35 [35, 38, 38, 41, 41, 44, 44, 47, 47] Ns at left and right of centre 0 to WP. 70 [70, 76, 76, 82, 82, 88, 88, 94, 94] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle with MC in feeder 1(A) and C in feeder 2(B).

Shape sides by inc 1 st (1 st in) at each end of every 6th row until there are 112 [112, 118, 118, 124, 124, 130, 130, 136, 136] sts. K 21 [21, 21, 21, 21, 25, 25, 25, 25] rows. RC shows 148 [148, 148, 148, 148, 152, 152, 152, 152] and work measures 41 [41, 41, 41, 41, 42, 42, 42, 42] cm, 16 [16, 16, 16, 16, 16½, 16½, 16½, 16½] in. Cast off.

CUFFS

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 54 [54, 58, 58, 62, 62, 66, 66, 70, 70] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 24 rows. Transfer sts for st st. With P side



facing replace sts from lower edge of sleeve on to Ns as follows:- 1 st on to each of first 4 [4, 3, 3, 2, 2, 1, 1, 0, 0] Ns, 2 sts tog on to next N.

* 1 st on to each of next 2 Ns, 2 sts tog on to next N, rep from * along the row ending with 1 st on to each of last 4 [4, 3, 3, 2, 2, 1, 1, 0, 0] Ns. Unravel WY. K 1 row. Cast off.

NECKBAND

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 124 [128, 132, 136, 140, 146, 150, 154, 158, 162] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 20 rows. Transfer sts for st st. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side, sleeve and neckband seams. Sew cast on edge of neckband around neck. Fold in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

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DEAR ANNE...

Dear Anne

I am a beginner to machine knitting and would like to pass on two tips which could prove useful to other knitters. I own a Brother KH830 without ribber attachment.

Looking in the peg bag one day I found three Hozelock pegs. To stop the nylon cord from getting tangled – one end tied to the centre and wrapped (figure eight) and fastened at the end in the slot. I use spring clips for attaching knitting reminders and notes on a small pad to the yarn extension unit.

Irene Beech
Northchurch, Cheshire

Dear Anne

Can any of your readers please help. I am a retired fashion lecturer and would like to do some simple knitting to implement my pension. I took up machine knitting after I retired to help my arthritis and I would like to knit bobby hats and children's bonnets.

Unfortunately I am unable to find the pattern for a children's bonnet with a picot edge tuck around the back of the hat. I would appreciate any help.

Mrs M W Slater
Stalybridge, Cheshire

If you can help Mrs Slater, please write to her care of MKM.

Dear Anne

Here's my solution to the problem of running out of wool in the middle of a row. When the cone is getting near to the end I take the last strand of yarn near the cone and tie it to the new cone. I leave long ends so that I can untie the knot and sew in the ends neatly later.

I am celebrating the arrival of my new Brother ribber. I have had my machine for almost two years and have made many lovely outfits and spent many happy hours at the machine. Now I am sure that the ribber will open up new dimensions in knitting for me. But already I have realised that soon I shall require a double bed colour changer. Are we machine knitters ever satisfied I ask myself.

E W Ellison
Buddicom, Chester

Dear Anne

Reading Diane Bennett's super article on the garter carriage in the August issue of MKM and her comment on how noisy it is reminded me of the first time I used my KG88. Although we had people coming to dinner I couldn't wait to set it up and every so often, during the evening, I would sneak upstairs and set it to knit

another 10 or 15 rows.

At the end of the evening my friend said, 'I love your new house and I suppose you get used to the noise of the trains after a while'. We looked at her wondering how much wine she had drunk, then burst out laughing. I had to take her upstairs and show her my latest acquisition to convince her that we were nowhere near the railway!

A tip for new garter carriage users. If you have 'borrowed' any needles from the ends of your machine, replace them before putting on the garter carriage. I couldn't understand why mine turned round before the beginning of my knitting until I discovered that this was my problem.

Lastly, if any of your readers has an instruction book of the old style (wooden peg) colour changer for a Passap Duo 5 I would be very grateful if I could borrow/buy it and, of course, pay postage.

Elsbeth Bunker
Worthing, W Sussex

Thanks for the lovely story and the tip. If anyone can help you with the instruction booklet, please write to Elspeth care of MKM.

Dear Anne

As it is quite difficult to determine what a lace pattern will be like by looking at a punchcard, this is what I do. I take a photo of the finished pattern and clip it to the punchcard for future reference.

Mrs M Davies
Anglesey, Gwynedd

Dear Anne

To answer Sue Clement's problem on calculating sideways knitted skirts. I use this method when I make my made-to-measure knitwear. Hips measurement plus 10in – that is 38in hips + 10 = 48in on all yarns that press out. For Shetland types add 6 to 8in. Cast on required stitches, 'stitches per inch multiplied by length'.

Knit one full panel ie straight row plus short rows, then mark the 40th needle, or roughly 7in from waist end of knitting. Knit another full panel, mark 40th needle. This is the only panel I mark, knit a further 10 panels.

Then measure between markers on second panel, whatever this measures divide into your hip plus 10 (or 6-8, according to the yarn you're using). For example panel measures 48 divided by 2 = 24 panels.

Alys Strachan
Lancaster

Dear Anne

Unlike Mrs Law of Leiston (August issue) I don't cut down

my cardboard cones for use on my conewinder. I pad the inside with folded kitchen paper (this tip I picked up from the letters page some while back) and wind the cone as far as I can. Then I wind any further yarn of the same lot on a ballwinder. Next I slip the ball thus made on to the pointed top of the cone I have already wound, having first knotted the 'inside' end of the ball to the 'outside' end of the yarn already on the cone. This means I can use the whole lot as if it were a full-size factory wound cone.

This is particularly useful when, for any reason, I am working from handknitting yarn and re-wind the balls on to a cone for ease of use. My trusty Not-a-knot warns me of the coming end of each ball and everything goes very smoothly. This also means I can re-use plastic cones in the same way.

The reason I often use handknitting yarn is that when I knit for friends, they often say, 'I'll buy the wool, I'd like to choose it myself'. And what can I say? They are just not used to buying coned yarn. Still, the only two 'real' wool shops in central London are now stocking a lot of coned yarns, so I have hopes that I can steer my friends into shopping at those two places!

How do other people overcome the 'helpful friend' problem with yarns?

Ms T S Brookman
London NW 1

Dear Anne

Being what my family (all males) call an 'all-rounder', that is I'm daft enough to sew for them as well as knit, I often find I'm left with lots of empty cotton reels. I've found that the long slim type are ideal for winding on the nylon thread – no lost ends or knots; also when each garment is completed you can wind a small amount of the yarn on to a neat reel ready for emergencies – very useful if the garment is not for your own use.

Also when it comes to sewing up, dress-making pins are easily lost in a piece of knitting. I've found that my hair pins are ideal, the only problem comes when I want to put my hair up!

I hope these hints may be useful to other 'all-rounders', I'm sure I'm not the only 'knit' around!

Alison Robinson
Worle, Weston-super-Mare

Dear Anne

Many moons ago, on the death of my mother-in-law, I inherited her sewing box which contained, among her many crochet hooks, two small pieces of equipment that puzzled both my husband and myself.

The first was a red plastic handle with what looked like half a needle embedded in it, with just the eye end visible (there had been a partner but that had been snapped off at some time). The other puzzle looked like a very fine rug hook with a peculiar flattened

kink in the end.

Coming from a large, not very wealthy, family I had been brought up with the 'waste not, want not' maxim, so these two seemingly useless (to me) objects have remained in my knitting needle box for thirty odd years.

A few months ago I bought myself a knitting machine, and very happy I've been with it, but it wasn't until yesterday, when I went looking for a crochet hook, that it dawned on me at long last that I had an answer to my puzzle. The miniature rug hook was a knitting machine needle and the other a transfer tool. The mystery of their origin remains as my mother-in-law's craft skill was white lace crochet, hence all those hooks.

I have just completed the pretty embroidered jumper in your July issue and it occurred to me that the lady (or man) who used my two mystery objects never had the choice of yarns or magazines that we do. We really are spoiled for choice.

Marjerie Binyon
Bodmin, Cornwall

Nice story, thank you for sharing it with us.

Dear Anne

Do any MKM readers know of any computer programs dealing with knitting patterns and/or punchcard designing for use on the Atari 520 Home Computer? I notice from the classified advertisements in the magazine that programs exist for the Amstrad and Spectrum computers, so please could anyone help me?

Gill Titford
Canvey Island, Essex

If you can help Gill, please write to her care of MKM.

Dear Anne

I have just found the answer to a problem I had. I was doing intarsia work. The cord I had holding the yarn wasn't doing a very good job. The next day while I was visiting a fishing tackle shop I came across some plastic holders. They come in two lengths, 16cm and 22cm.

I wound the yarn round one and put the end through the clip (this removes for unwinding). The shop assistant said the holders were for roach pole line and was amused when I told her how I would use them.

I also found a stack of transparent boxes that screw into each other with a screw on lid. I have purchased some and they are perfect for my knitting beads. It may be well worth other readers visiting such a shop – they have a wealth of ideas.

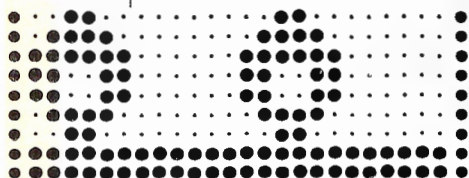
Mrs Filce
Peckham, London SE15



LATCH ON

TO BE OR "KNOT" TO BE? (or USING UP THE ODDMENTS)

I wonder if you saw Kaffe Fassett on T.V. a few months ago? He's a painter who also produces some amazing hand knitting designs. Kaffe has used his knowledge of colour (gained from his painting) to produce dozens of colour-changes in his knitting. Naturally, after seeing his programmes, I wondered if his ideas would adapt to the knitting machine. First he lays out all the colours on the floor – well most of us have oddments of yarn left over from various garments, so that's no problem! His technique is to take short lengths of any one colour, sometimes as little as about 24", knot the yarns together, leaving about two inches of "tail" and weave this into the work as he goes along. He doesn't stick rigidly to any geometrical shape, using one colour as main and one as contrast, as we tend to do on the machine. I remember one shape he used to great effect. It was an oval shape with about four stitches in the middle in contrast – something like the coconut liquorice allsort, with the black centre of liquorice. I used my electronic sheet to draw out this sort of shape, but if you are interested it would be quite easy to punch out a card:-



Since my sample is going to be photographed in black and white, I have tried to pick colours that will contrast well, rather than make a "pretty" blend. At first I used longish ends, but these merely made patterns that look as though I had made mistakes in ordinary two-colour work. I also tried Kaffe's idea of leaving two inch tails, thinking I could weave them in on the next row. This did not work; sometimes the tails wove themselves in (very considerate of them!) and sometimes they muddled up and jammed the carriage. As I progressed I used shorter lengths, about twelve inches or so and I adopted a practise I have used before, making knots and cutting the ends to about a quarter of an inch length.

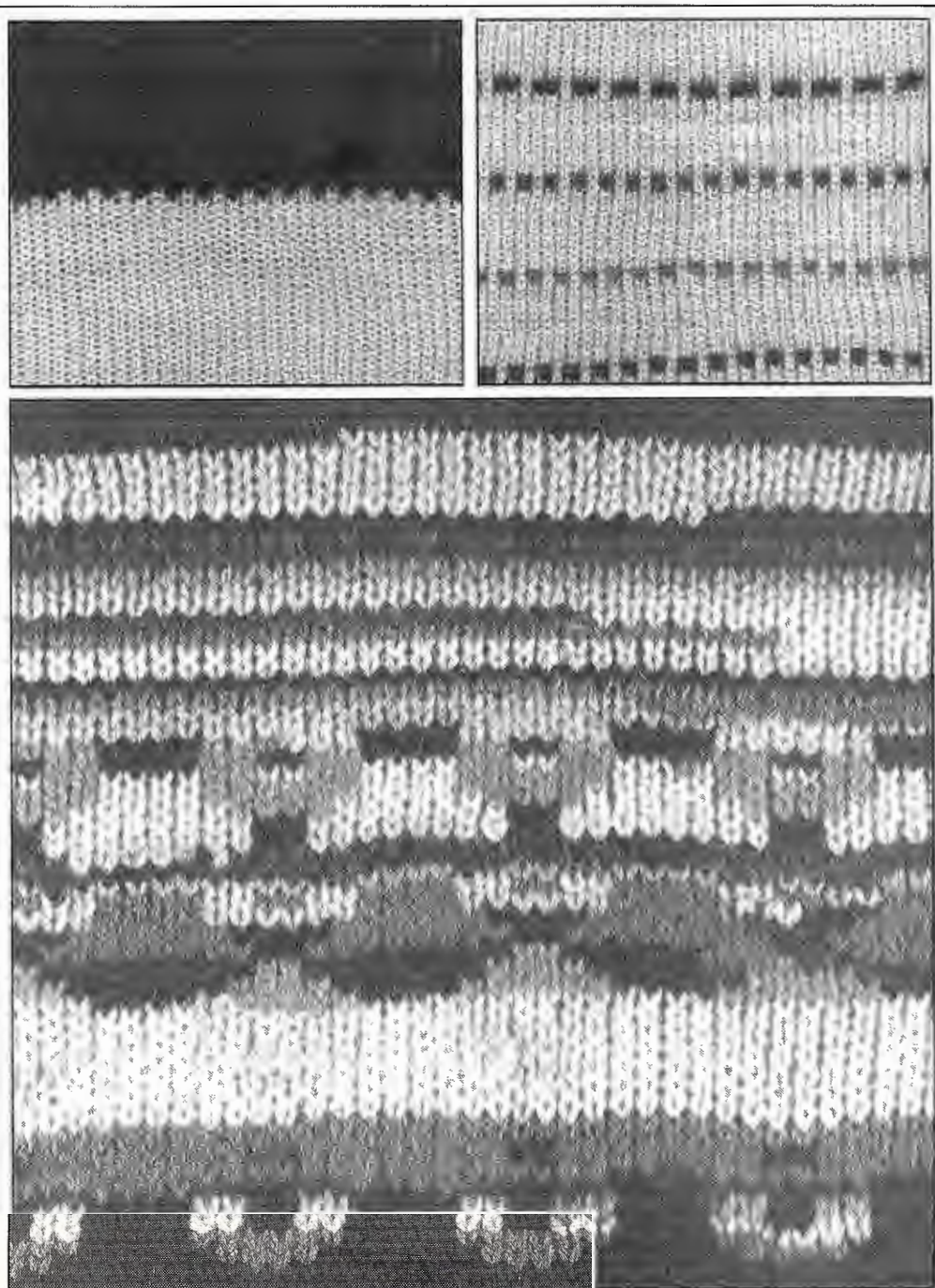
The last part of my sample is done without a punchcard, and goes back to a technique I used about twelve years ago. I took

small cones of yarn, wound lengths (unspecified) on to the wool winder, knotting another one as the mood took me. These garments proved quite popular at Bazaars (possibly because I sold them cheaply!) although I was careful to explain about the knots. One of my "knitting colleagues" who had two small children was so taken with this idea that she made sweaters for all the family, including her husband, who used

his when gardening, I believe. It must have confused a lot of butterflies, don't you think?

Maybe these ideas will not appeal, so how else can we use up some of the oddments? Naturally stripes spring to mind. Here are a couple of tips. When knitting stripes more than two rows in depth you may moan that there are a lot of ends to sew in. If you are going to repeat the colour, even after 20 rows, you need not break the yarn. Instead, lay the colour not being knitted in the hook of the needle at the edge of the work about every third or fourth row. The yarn end is then "carried" up the side of the work, and is easily hidden in the seam. I have done this using six colours, taking a different one on each row. If you are using only two colours there is no need even to do this. Instead, when it comes to the colour change, push out one needle (on the yarn side) from non

working to working position. Start to knit the row, but stop half way and push this needle back to non-working, dropping the loop. Why do I say "Stop half way"? – simply because if you go right across you will probably go back again and then you have increased one stitch at the side! Sometimes there is enough on a cone for a half of a garment, or maybe a third. Try knitting sideways, then it will look as though you had planned to make a garment in three colours. My second example shows how to "key" the two colours together, thus getting rid of the hard line where the two colours join. Knitmaster owners must put in a blank piece of card and lock into the mechanism. On any machine that takes two colours, use the 1/1 pusher to bring every other needle out to holding position. The machine must be set so that these stitches knit back from



"hold". Set the machine for Fair Isle, thread the second colour into Feeder 1 (or A, according to the make of machine). Knit one row. Take the first yarn out of Feeder 1, cancel the Fair Isle setting, put the second yarn into the main feeder and continue knitting.

The third sample looks like every other needle Fair Isle, but in actual fact the stripes consist of a series of raised dots. This pattern looks equally well, or possibly even better, on the purl side.

For this sample, I pushed out every other needle, set the machine to hold, then knitted two rows with the contrast colour in the main feeder. I then replaced the background colour in Feeder 1, cancelled the hold setting and continued knitting. Three lots of stripes were worked in this way, then I experimented with the "pusher" that brings out one needle, but leaves two in working position. This gives larger "bumps" on the right side and is a little more pronounced on the purl side. For the sake of clarity in the picture, I have used a cream background throughout, but there is no reason why different colours should not be used, possibly changing where the line of "bumps" comes.

Using any of these techniques, there is one thing to bear in mind. It is as well to use the same "weight" of yarn, or you may end up with ridges like corrugated cardboard. Kaffe mixed textured

yarns and the occasional spot of glitter, but apart from this most of his work was knitted in wool. If you mix different yarns you will need to consider washing the garment. You will need to do a tension piece, whether you are working with the charting device or not. If not, you will need to know how many stitches and rows you are working to ten centimetres or four inches and do some sums to see how many stitches and rows to knit. So, having done your test piece you can wash it and see how it responds.

If you saw Kaffe's programme(s) you no doubt saw him walking – or was he blown along the seafront at Brighton, with a "Joseph's coat of many colours" billowing out behind him. So if I see a lot of "Joseph's coats" at a Knitting Convention I shall know you all saw his programme, or dare I think you might have read this article?

Joan Lafferty

SCENE: A rather noisy Cheese & Wine party in aid of Charity.

Young gentleman (making polite conversation): "I see that young chap has climbed Everest without oxygen..."

Elderly lady (slightly deaf): "Without his socks on? I've got a friend with a knitting machine who could have run him up a couple of pairs in no time at all".

J.L.

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5 DUOMATIC PRESENTS IN TIME FOR CHRISTMAS

This month we're bringing you some ideas for last-minute gifts which will help you to use up some of the huge stock of yarn you must have in the cupboard – we've not yet met a machine knitter without an enormous stock tucked away! We haven't given exact amounts – it depends so much on the yarn you've used, so just use your own discretion.

1. PRAM COVER

You'll need about 250g of yarn. We used two ends of Bramwell's 2/30's high bulk acrylic used double. Any soft 3 ply would work well. You'll also need a quantity of polyester toy filling. Do not overpad the pockets and refer to the diagram below for the pattern. The cover measures approximately 56 cm wide and 90 cm long. If you'd like to knit a test square, use stitch size 5/5 in pattern to give two pockets wide to 8 cm and two pockets high to 10 cm. Handle down. Orange strippers. Set up for full needle rib over 170 sts. Rack one full turn to left. Set lock on N/N and using stitch size 3/3, K 1 row. Rack one full turn to right. Set lock on N/N and using stitch size 3/3, K 1 row. Set lock on N/N and using stitch size 4/4, K 2 rows. Set RC at 000. Handle up. * Arrange pushers as in diagram. Black strippers. * Set lock on BX ←/BX ← and using stitch size 5/5, K until RC shows 55. Drop front bed and insert padding into pockets. Push up front bed. Handle down. Set lock on N/N and K 1 row. Handle up *. Rep from * to * 17 times more. Cast off loosely.

EDGING

Using WY, cast on over Ns as in diagram and K several rows. Arrange pushers as in diagram 2. Change to MY and black strippers. Using stitch size approximately 4½, K 2 rows on GX/N. * K 4 rows on GX/AX. K 2 rows on GX/N *. Rep from * to * until strip is long enough to fit round all edges of cover. Cast off. You may find that you need to hold the knitting down gently or use a small weight.

TO MAKE UP

Using a blunt tool such as a double-ended bodkin, push the padding to the corners of each square. Sew edging around cover. (The edging will fold over as it comes off the machine to give an enclosing edging.)

2. SCARF WITH POCKETS FOR HANDS

Suitable for 4 ply yarn – we used Amber Academy 4 ply Acrylic. You'll need about 400g. If you want to make a test square (it isn't absolutely necessary), 100 sts to 37 cm and 100 rows to 14 cm using stitch size 4½/4½. The

scarf looks good if knitted in stripes of different colours. Handle up. Orange strippers. Set up for 1x1 rib over 92 sts. Set lock on N/N and using stitch size 3½/3½, K 1 row. Set lock on CX/CX and using stitch size 4/4, K 2 rows. Set RC at 000. Set lock on EX/EX and using stitch size 4½/4½, knit until RC shows 1500. (You'll have to turn the RC to 000 whilst knitting. We knitted to RC 750, back to 000 then again knitted to 750.) Cast off loosely. Make a pocket at each end of the scarf by turning back approximately 20 cm, 8 in at each end. You can, if you wish, make a fringe along the lower edge.

3. CHILD'S HAT

A shorter version of the scarf (above) is good with this hat. Use a fine 4 ply yarn such as Ambergora. Push up 75 Ns on each bed. Handle down. Orange strippers. Rack one turn to left then using stitch size 3/3, K 1 row on N/N. Rack one turn to right then using stitch size 3/3, K 1 row on N/N. Set RC at 000. Using stitch size 4/4, K 100 rows on EX/N then 100 rows on N/EX. Set lock on N/N and using stitch size 4/4, K 4 rows. Handle up. Transfer for 1x1 rib. K 2 rows using stitch size 3½/3½, run a thread through the sts, pull up tightly and fasten off securely. Join seam. Make a pompon for the top if you wish and remember, when sewing up, to reverse the seam for turning up the brim.

4. CHILD'S MITTS

You'll need about 50g of 4 ply yarn. Handle up. Orange strippers. Knit two small pieces of WY over 8 sts and keep them to one side for later use. Cast on for 1x1 rib over 52 sts. Set lock on N/N and using stitch size 2/2, K zig-zag row. Set lock on CX/CX and using stitch size 3/3, K 3 rows. Using stitch size 3½/3½, set lock on N/N and K 20 rows. Transfer all sts to back bed. Change to black strippers. Using stitch size 6¼, set lock on N/GX and K 12 rows. Using WY, K a few rows over 8 sts at left and release from machine. Fill the empty Ns with one of the waste strips previously knitted. Set lock on N/GX and K 32 rows. Knit 26 sts at left on to WY and release from machine. Put a pusher into WP under the 26 Ns left in WP. Set lock on BX/GX and use stitch size 6¼. Put one pusher to rest position opposite the lock on next 18 rows. (Remember to wrap the yarn to prevent a hole forming.) Put one pusher to WP opposite lock on every row until all pushers are in WP. Using WY, K a few rows and release from machine. With wrong side of work facing, replace two sets of 8 sts on WY. Carefully unravel WY and using MY, K 20 rows over these sts, thread yarn through tightly, fasten off securely and join thumb seam. Graft two sets of 26 sts, unravelling WY as required. Join side seam. Knit second mitt to match but reverse the shaping and work thumb at right of machine.

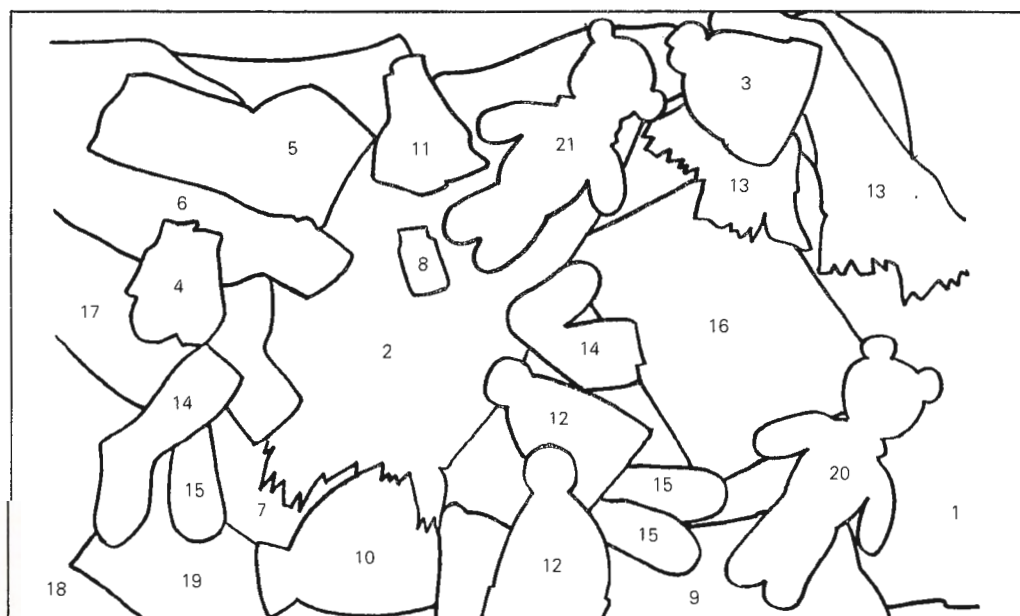
5. CHRISTMAS STOCKING

Any four ply yarn in red and white is suitable. We used King Cole Angora Style and needed 50g in red and 10g in white. Handle up. Orange strippers. Set up for 1x1 rib over 100 Ns on each bed. Set lock on N/N and stitch size to 1½/1½. K 1 row. Set

lock on CX/CX and stitch size to 2½/2½. K 2 rows. Set lock on N/N and stitch size to 3½/3½. K 1 row. Set RC at 000. Set lock on EX/EX and stitch size to 4/4. K 6 rows red and 6 rows white. Cont in stripes until RC shows 72. Break off white and cont in red. Set lock on N/N and stitch size to 5/5. K 1 row. Transfer all sts to back bed. Change to black strippers. Set lock on N/GX and stitch size to 5. K 1 row. Unravel last 25 sts at right of work and put 25 sts at each end of work on to decker combs. Transfer these sts to 50 Ns on front bed in front of 50 sts on back bed. Set RC at 000. Set lock on CX/CX and stitch size to 6½/6½. K until RC shows 280. Bring a pusher out of blocking rail to WP under the front bed Ns. (Remember to wrap to prevent a hole forming.) Set lock on GX/BX and stitch size to 6½. K on front bed, putting one pusher to rest position at end opposite lock on every row until 22 Ns remain knitting. As you push last pusher to rest at right of work, bring one pusher back to WP at left. Continue knitting, putting one pusher to WP on same side as lock on every row until all sts are in work. Set RC at 000. Set lock on CX/CX and stitch size to 6½/6½. K until RC shows 160. Using double transfer tool, dec 1 st on each bed at both ends on every alt row until 22 sts rem on each bed. Remove sts from machine on WY. Graft sts at toe. Join back seam of ribbed 'cuff'. Turn back cuff and catch neatly in place.

6. BEDJACKET

Any 2/30's yarn is suitable for this very easy-to-knit bedjacket. We used Bramwell's 2/30's in white. **MAIN PART** Set up as in diagram below over 141 Ns on each bed. Handle down. Orange strippers. Rack one turn to left. Set stitch size to 5/5. K 1 row. Rack one turn to right. Set stitch size to 5/5. K 1 row. Set RC at 000. Set lock on



WEX and stitch size to 5/5. K 820 rows. Cast off very loosely.

JFFS

andle up. Orange strippers. Set for 1x1 rib over 100 Ns on each bed. Set lock on N/N and stitch size to 2/2. K 1 row. Set lock on CX/CX and stitch size to 2/2. K 2 rows. Set lock on N/N and stitch size to 3/3. Set RC at 00. K 100 rows. Transfer sts to back bed and pick up cast on row in main patt. Cast off loosely. Fold off in half to inside and catch down.

in cuff seam then join approximately 10 cm above cuff to form short sleeve seam. Using 3 mm crochet hook, work one row DC along one long edge. This prevents edge stretching and becomes top edge, falling across shoulders and back neck.

SMALL SCARF

Woman's Elsa is particularly attractive for this small scarf measuring 17 cm x 76 cm, 6¾ in x 30 in. You'll need about 30g. Handle down. Orange strippers. Set up as in diagram below over 13 Ns on each bed. Put sts marked 'x' to NWP. Set lock on N/N and stitch size to 4/4. K 1 row. Push up to WP all Ns marked 'x'. Set lock on N/N and stitch size to 4/4. K 1 row very slowly and carefully. Arrange pushers as in diagram. Set RC at 000. Set stitch size to 4/4 and cont in following sequence:- Set lock on AX/N, K 6 rows. Set lock on N/AX, K 6 rows. Cont until RC shows 540. Cast off very loosely.

'FIRST SIZE' MITTENS

ny 2/30's yarn is suitable for these tiny mittens. You'll need approximately 15g per pair. We used Bramwell's 2/30's in white. A short length of ribbon is required for each wrist.

andle down. Orange strippers. Use stitch size 3½/3½ throughout.

et up over 12 Ns on each bed for all needle rib. Rack one turn to left. K 1 row. Rack one turn to right. K 1 row. Set lock on N/N and 12 rows. Set RC at 000. Set lock on N/EX and K 55 rows. * Using double transfer tool, dec 1 st at each end on both beds. K 2 rows. Rep from * twice more. ** Using double transfer tool, inc 1 st at each end on both beds. K 2 rows. Rep from ** once more. Using double transfer tool, inc 1 st at each end on both beds. Set RC at 000. Cont until RC shows 55. Set lock on N/N and K 12 rows. Cast off.

oin side seams. Fold ribbon in half and sew fold along mitten seam. Tie in a bow.

TUBULAR HOOD

his is lovely and warm and especially good knitted in Yeoman's Elsa. You can, of course, knit it in any other 2-3 ply yarn.

PRAM COVER DIAGRAM 1

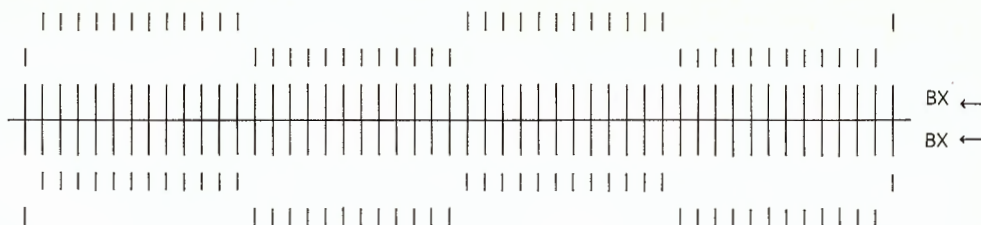
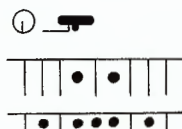


DIAGRAM 2



2R GX
N
4R GX
AX

Diagram for Small Scarf

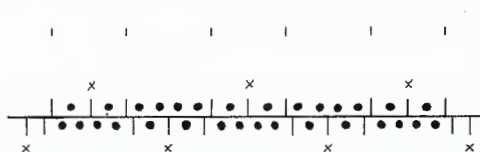


Diagram for Bedjacket

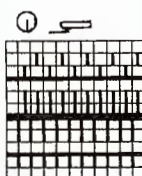
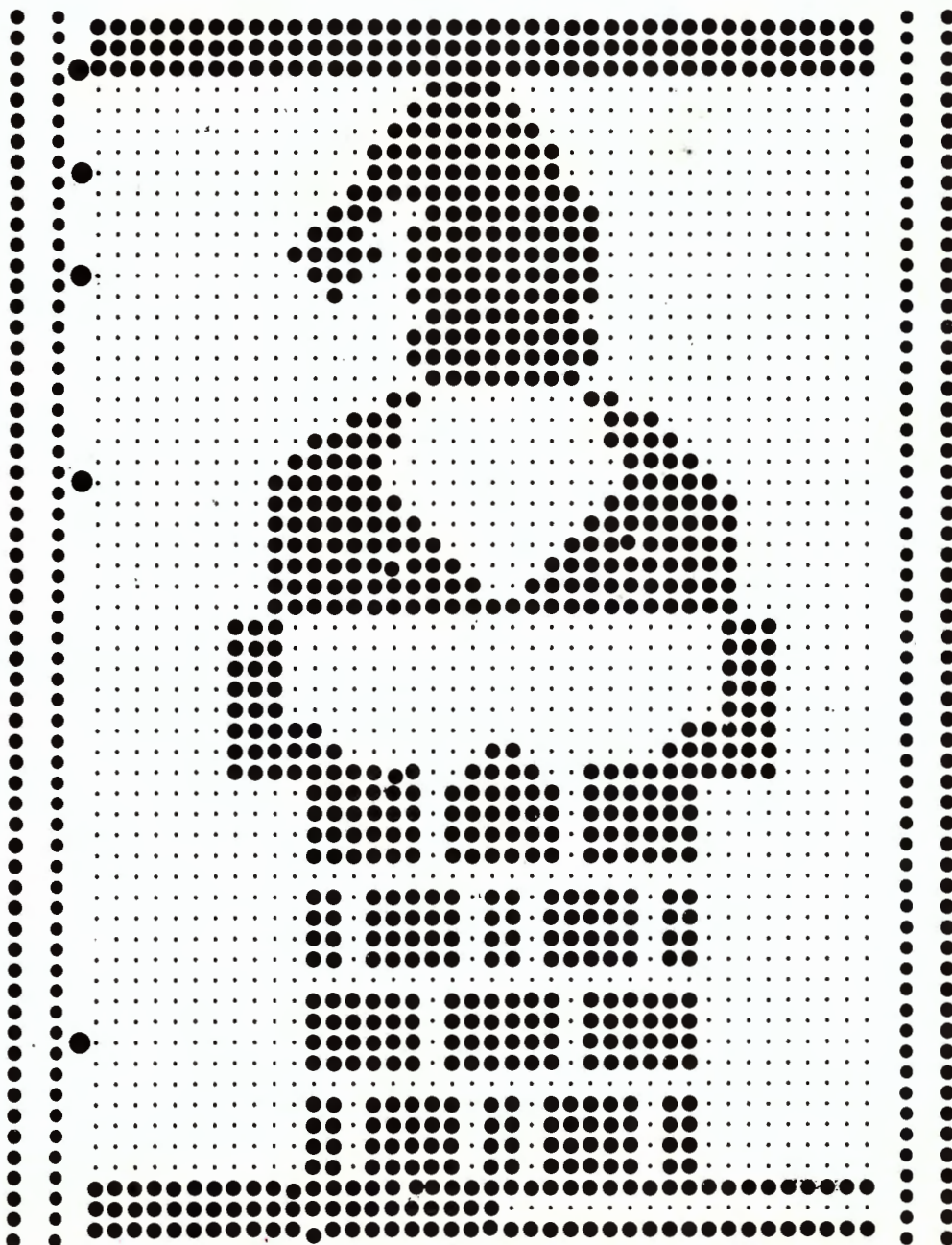


DIAGRAM 1: Double-bed Fair Isle

BX ←
BX ← ⊗ 4



for full needle rib. Using WY, K 1 row on N/N at stitch size 4/4. K 2 rows on CX/CX at stitch size 4/4. Change to black strippers. With lock still set on CX/CX, change to stitch size 4½/4½ and K 8 rows. Put one pusher in WP under every alt N on each bed. Change to MY. K 1 row on GX/BX. K 1 row on BX/GX. Set RC at 000. Set lock on CX/CX and using stitch size 4½/4½, knit until RC shows 800. Cast off loosely across the front bed, then along the back bed. Unravel WY and allow both ends to roll slightly.

10. TWO WAY SKI HOOD

Use any 2 ply yarn. You will need approximately 100g (3-4 ounces) in one colour or oddments in several colours for a striped hood to fit a small [medium, large] size head. The hood is knitted mainly in K/K (every needle rib). Our tension was 12 rows and 24 actual unstretched stitches to 2.5 cm, 1 in measured over test square in K/K (every needle rib). In this instance, it isn't too important to match the tension exactly.

TO KNIT

Cast on over 30 [32, 34] adjacent Ns on each bed for K/K rib. N/N at 2½. CX/CX at 4/4. N/N at 4/4. Transfer all front bed sts to corresponding Ns on back bed, following the needle rule. K 1 row at N/GX using stitch size 6. Take all sts on to Deccar combs or K a few rows in WY and remove from machine until required.

FACE SECTION

Cast on over 100 [104, 108] adjacent Ns on each bed for K/K rib, as before. Using stitch size 4½, K 50 [54, 58] rows. Using stitch size 4/4, K 40 [44, 48] rows. (Adjust length at this point, if required.)

Transfer centre 30 [32, 34] sts from front bed to corresponding Ns on back bed. Cast off these doubled sts fairly loosely, by either method.

Put pushers into WP on each bed under group of needles nearest to the lock. K 10 [12, 12] rows at BX/BX. Put pushers into NWP. Break off yarn.

Take lock to other side at GX/GX. Put pushers into WP under Ns now nearest to lock and K 10 [12, 12] rows at BX/BX at this side, too. Put pushers into NWP. Replace sts held on Deccar combs on the empty middle section on back bed. Push empty front bed Ns to WP. With locks on N/N and using stitch size 4/4, K 36 [40, 46] rows straight. (Adjust length at this point, if required.)

CROWN SECTION

Reduce to 2:1 rib by transferring alt sts from back to front, using D/E tool or U100 at facility 5 with pushers. Push empty back bed Ns to NWP. Using stitch size 3 back and 5½ front, K 16 rows.

Reduce to 1:1 rib by transferring alt front bed sts to next N on same bed. Handle up. Using stitch size 3/3, K 16 rows. Using stitch size 5/5, K 1 row.

HOLES FOR CORD

Transfer all front bed sts to

occupied Ns on back bed, using D/E tool or U lock after racking 1¼ turns. Leave empty front bed Ns in WP. K 16 rows then cast off by chain edge method.

CORD

This is the quickest way to make a cord. Cut 12 to 14 strands of yarn, each three times as long as the required length of the finished cord. Tie the strands together at each end. Fix one end over an immovable object, such as a door knob, and fix the other end into the chuck of your electric or hand drill. Switch on! When the desired amount of twist is achieved, take the ends to the centre and the cord twists beautifully. Knot and cut the ends.

MAKING UP

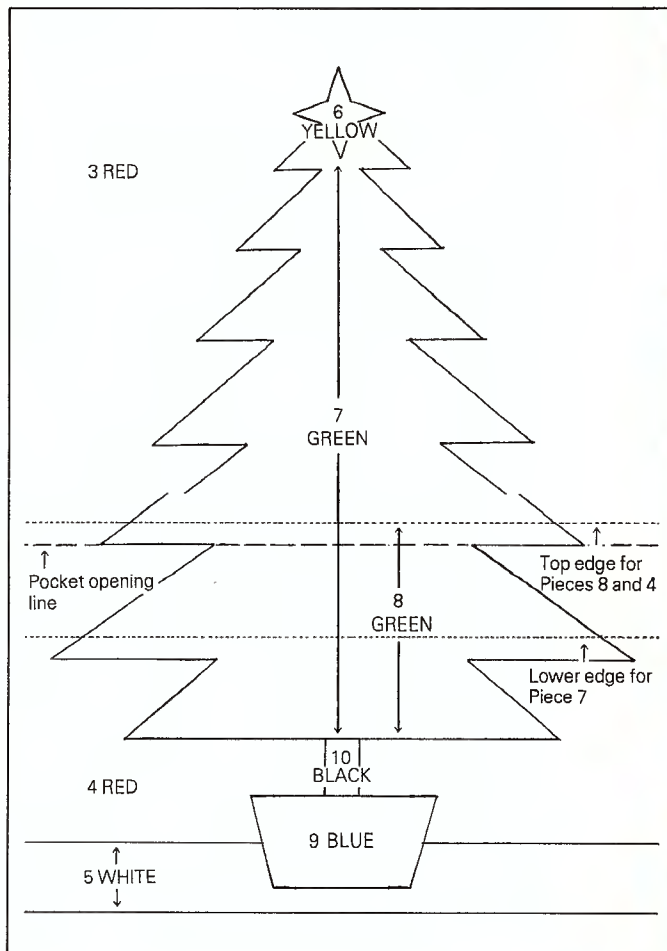
Join back seam. Thread cord through holes and tie in a loose bow.

11. WIND-PROOF CUFFS

This is a quick and easy method of knitting cuffs to keep the wrists warm in cold weather.

Using the cuff instructions from any favourite jumper pattern, knit 30 to 40 rows in 1×1 rib with the handle up and stitch size around 3/3.

Handle down. Bring up all empty front bed Ns and with lock at EX/N and stitch size around 3/5, knit about 15 cm, 6 in. Cast off loosely. Join side seam and fix a Newey Poppa to the cuff to keep the pair together when not in use.



HATS, SCARVES, SOCKS AND MITTS

PATTERN RATING

** Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with and without ribber.

MATERIALS

Amber Academy 4 ply.
1 × 340g cone in MC.
1 × 340g cone in C.

Amber Academy is 100% Cour-telle. If you have difficulty obtaining this yarn ad would like a list of your local stockists, please write to Amber yarn, Greendale

Mills, Windhill, Shipley, West Yorkshire.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

HATS

Around Head 39 [42, 45, 48] cm, 15¼ [16½, 17¾, 19] in.
Depth 20 [23, 25, 27] cm, 8 [9, 9¾, 10½] in.

SCARVES

Width 10 [10, 12, 12] cm, 4 [4, 4¾, 4¾] in.
Length 81 [87, 93, 99] cm, 32 [34¼, 36½, 39] in.

SOCKS



32 Length from heel to toe 10 [11, 12.5, 14, 15] cm, 4 [4½, 5, 5½, 6] in.

MITTS

Total length 10 [12, 14, 15, 16] cm, 4 [4¾, 5½, 6, 6¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

12. HATS

STRIPED VERSION

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 111 [119, 129, 137] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 44 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 110 [119, 128, 137] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 73 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 [0, 1, 0] st. 111 [119, 129, 137] sts.

ALL MACHINES *

Set RC at 000. Using MT and working in stripes of 4 rows C and 4 rows MC, K 40 [52, 60, 68] rows. Work measures 20 [23, 25, 27] cm, 8 [9, 9¾, 10½] in. Break off yarn, leaving a long end. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out to measurements given, press lightly, following instructions on cone band.

MAKING UP

Thread long end of yarn through all sts and draw up tightly, fasten off securely. Join seam. Using MC, make a pom-pom and sew to top.

TWO COLOUR VERSION

Work as for striped version to *. Set RC at 000. Using MT and C, K 40 [52, 60, 68] rows. Work measures 20 [23, 25, 27] cm, 8 [9, 9¾, 10½] in. Break off yarn, leaving a long end. Using WY, K a few rows and release from machine. Press and make up as for striped version.

PLAIN VERSION

Work as for striped version, using one colour throughout.

13. SCARVES

STOCKING STITCH SCARF

STRIPED VERSION

Using MC, cast on 58 [58, 70, 70] sts by hand. Set RC at 000. Using MT and working in stripes of 4 rows MC and 4 rows C, K 324 [348, 372, 396] rows. Work measures 81 [87, 93, 99] cm, 32 [34¼, 36½, 39] in. Cast off.

PRESSING

With wrong side facing, pin out to measurements given, press lightly, following instructions on cone band.

MAKING UP

Fold in half lengthways, join long seam and both ends. Cut MC into 20 cm lengths, then taking six strands together each time, knot a fringe along both short ends. Trim fringe.

PLAIN VERSION

Work as for striped version, using one colour throughout.

14. SOCKS

TWO COLOUR VERSION

LEFT SOCK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 47 [51, 55, 57, 61] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 10 rows. Transfer sts for st st, inc 1 st. 48 [52, 56, 58, 62] sts.

MACHINES WITHOUT RIBBER

Push 47 [50, 56, 56, 62] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 17 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 [2, 0, 2, 0] sts. 48 [52, 56, 58, 62] sts.

ALL MACHINES

Set RC at 000. Using MT, K 15 [12, 10, 10, 10] rows. Dec 1 st at each end of next and every foll 15th [12th, 10th, 10th, 10th] row, until 42 [44, 46, 48, 50] sts rem. K 2 [5, 7, 11, 5] rows. RC shows 48 [54, 58, 62, 66]. K 1 row extra for right sock.

SHAPE HEEL

* Push 21 [22, 23, 24, 25] Ns at opposite end to carriage to HP. Using C, K 2 rows. Push 1 N at opposite end to carriage to HP on next 4 [4, 6, 6, 8] rows. Push 2 Ns at opposite end to carriage to HP on next 6 rows. Push 2 inside Ns at opposite end to carriage from HP to UWP on next 6 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 4 [4, 6, 6, 8] rows *.

Break off C, push rem 21 [22, 23, 24, 25] Ns from HP to UWP. Using MC, K 22 [28, 30, 36, 36] rows.

SHAPE TOE

Work as for heel from * to *. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT SOCK

Work as for left sock, reversing shaping by noting alteration in number of rows worked.

PRESSING

With wrong side facing, pin out pieces to measurements given, press lightly following instructions on cone band.

MAKING UP

Graft sts below waste yarn. Join side seams.

PLAIN VERSION

Work as for two coloured version, using one colour throughout.

15. MITTS

TWO COLOUR VERSION

LEFT MITT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 35 [39, 43, 47, 51] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 18 rows. Transfer sts for st st, inc 1 st. 36 [40, 44, 48, 52] sts.

MACHINES WITHOUT RIBBER

Push 35 [38, 44, 47, 50] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 29 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 [2, 0, 1, 2] sts. 36 [40, 44, 48, 52] sts.

ALL MACHINES

Set RC at 000. Using MT and C, K 14 [24, 32, 36, 42] rows. K 1 row extra for right mitt. Using nylon cord, K 18 [20, 22, 24, 26] sts at opposite end to carriage taking Ns down to NWP. Cont on rem 18 [20, 22, 24, 26] sts.

SHAPE TOP

Push 1 N at opposite end to carriage to HP on next 12 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 12 rows. Using WY, K a few rows and release from machine.

Unravel nylon cord over rem Ns, bringing Ns back to WP. Using WY, K a few rows and release from machine.

RIGHT MITT

Work as for left mitt, reversing shapings by noting alteration in number of rows worked.

PRESSING

With right side facing, pin out to measurements given and press lightly, following instructions on cone band.

MAKING UP

Graft top stitches. Join side seams.

PLAIN VERSION

Work as for two colour version, using one colour throughout.

CUT'N' SEW

16. CHRISTMAS-CARD POSTING BAG

When my own children were young the flurry of pre-Christmas preparations was always complicated by the fact that each one wanted to produce a Christmas card for every other member of the family, including the dog, the rabbit and the cats. This had the advantage of keeping them temporarily out of the cooking area, but produced arguments about exactly when and how the cards should be delivered to their recipients; and invariably at least one small child, having carefully hidden her collection, couldn't remember where! So we invented the Christmas Post-Bag, a fairly simple affair but decorated suitably for the season, which hung in the hall from the first week of December. As each effort was finished and addressed, it was "posted" in the bag for safe keeping. At tea-time on Christmas Eve, a nominated "postman" delivered the cards to everybody in the family.

So here is my Cut-and-Sew version of our Christmas Post-Bag for you to try. The materials cost next to nothing and the sewing is simple. Use the drawing on Page 36/37 as your guide. For large families, scale the drawing up to double its present size and double all the given measurements, to produce a larger wall-hanging with a more capacious bag.

PATTERN RATING

Easy to knit. Easy to sew for dressmakers with some experience.

MACHINES

The fabrics can be knitted on any knitting-machine. The sewing can be done on any swing-needle sewing-machine.

KNITTED MATERIALS

Pieces of knitted fabric in any stitch pattern other than "hole-y" varieties, and in whatever yarns you have available in suitable colours. For example, we used tuck stitch for the red background, and the r.s. of stocking stitch (placed sideways) for the tree. You can even cut up unwanted knitwear if necessary. Try to vary the textures a bit if possible. The following measurements are exactly right for the pieces required; if you are knitting up yarns specially for this purpose,

knit a little larger, press well and then cut to the given measurements.

All measurements are given in centimetres; if you are not used to this, don't panic! Simply use the metric measurements on your tape measure in the same way as you normally use inches.

Red: 30 cm wide x 45 cm long.

Green: 26 cm wide x 36 cm long.

White: 30 cm wide x 4 cm long.

Yellow: 4.5 cm wide x 185 cm long.

Blue: 8 cm wide x 4 cm long.

Black: 1.5 cm wide x 3 cm long.

SEWING REQUIREMENTS

Pattern: Use the drawing on Page 36/37. This is based on a 0.5 cm grid; if you want to make the larger size, scale this drawing up on a 1.0 cm grid, and double all given measurements.

Calico for backing: 50 cm (½ yd) of heavy weight. If you cannot get this, use any fairly stiff and firmly woven fabric.

Interfacing: Vilene Ultrasoft Medium Weight – approx. 50 cm (½ yd).

Sewing Threads to match the coloured yarns, or perhaps slightly lighter shades. Ideally, use proper machine embroidery thread for the appliqué.

One cane (as for pot plants) 29 cm long and roughly 4 mm diameter.

Beads, Buttons, Rings, Sequins etc. for decorating the tree. Alternatively use tinsel, little ribbon bows or even shapes made from sweet papers or kitchen foil.

PRESSING

Steam-press all knitting pieces well, and pre-shrink the calico.

SPECIAL ABBREVIATIONS

r.s., right side; w.s., wrong side; r.s. tog., right sides together; w.s. tog., wrong sides together; c.f., centre front; c.b., centre back; mm, millimetre; cm, centimetre; in, inch; yd, yard; pr, pair; P, page; Col, column.

CUTTING OUT

Cut three pieces of calico as shown in Fig. 1, to the measurements shown in the diagram, labelling them 1, 2A and 2B as shown. Similarly cut two red knitted pieces and one white

piece, as in Fig. 2, labelling them 3, 4 and 5 as shown.

Cut pieces 1, 2A, 2B, 3, 4 and 5 to exactly the same measurements but this time in Vilene Ultrasoft. From the drawing on Page 36/37, trace pieces 6, 7, 8, 9 and 10 (as shown in Fig. 3) straight on to the remaining Vilene, using a well-sharpened soft lead pencil.

NOTE that the tree part comes in two sections which overlap at the pocket opening; so piece 7 (the top section of the tree) ends on the lower dotted line; piece 8 (the lower section of the tree) starts at the upper dotted line.

Carefully cut out the Vilene pieces following your pencilled outline exactly. Fuse these to the w.s. of your knitted pieces (each to its correct colour and placing the yellow star shape close to one end of the yellow knitted strip) using a damp cloth between the hot iron and the Vilene and pressing until the damp cloth is dry. Now carefully cut the knit along the outside edges of the Vilene shapes. Label these pieces 6, 7, 8, 9 and 10 as shown in Fig. 3.

All the knitted sections should now have been interfaced.

TO APPLIQUÉ

Do a practice one to make sure you get this right!

First pin the motif in the correct position, then hand-tack if you wish but still leave the pins in place to hold securely whilst machine-stitching. Set your sewing-machine to do a straight-stitch on stitch length 1 (very short). Stitch very close (no more than 2 mm – less than ¼ in) to the edge of the motif all round. Take care to go right to the ends of the points on the star and the tree sections. Then set the machine to do zigzag stitch on width about 3-4. The stitch length should be around ¼-½ or wherever you normally have it for buttonholes. Thread up the needle with the appropriate colour and zigzag around the edge of the motif so that you cover completely both the straight-stitch line and the cut edge; adjust the stitch width if necessary. To improve the look of the stitching, loosen the top (needle) tension a little, or slightly increase the lower (bobbin) tension; Bernina owners should thread the bobbin thread through the hole in the bobbin hook for this purpose.

Use a clear plastic presser foot if you have one, or an embroidery foot which has a short front so that you can see the stitching line easily.

To make neat points (eg. on the

star) gradually reduce the stitch-width to 0 as you pass the end of the motif, pivot on the needle, and then gradually increase back to the original width as you work away from the point.

MAKING UP

1. Machine-tack pieces 1 and 3, w.s. tog., all round, matching edges. Do the same with pieces 2A and 4.

2. Appliqué piece 7 to piece 3, placing the base of piece 7 exactly 27 cm down from the top edge of piece 3.

3. Appliqué piece 8 to piece 4, placing the top of piece 8 exactly level with the top of piece 4.

4. Appliqué piece 5 to piece 4 aligning the lower edges and sides.

5. Applique pieces 10 and 9 (in that order) to piece 4, exactly in the centre.

6. Appliqué piece 6 to the top of the tree on piece 3. If this seems too difficult to sew by machine, do it by hand.

7. Sew pieces 4 (pocket) and 2B (pocket lining) r.s. tog. along the top edges, using a 1 cm seam allowance. Press the seam allowances towards the lining and then understitch, i.e. straight-stitch through pocket lining and both seam allowances.

8. Machine-tack pocket to pocket lining, w.s. tog., around the remaining three sides. Press well.

9. Pin the lined pocket to piece 3, lining up the lower edges. Push the side edges, near the top of the pocket, very slightly (about 3 mm (½ in)) inwards, to allow the pocket to hang slightly open. Machine-tack down both sides and along the lower edge.

10. Bind the raw edges of the hanging with the yellow strip; to do this, machine it first to the r.s. and then turn it to the w.s., roll in the edge and hand-hem in place over the calico backing. Start this hemming at one of the top corners and, just before completing, slip the cane inside the binding to stiffen the top edge of the hanging. Complete hemming to enclose the cane.

11. You should have a little more of the yellow strip left. Fold in half, r.s. tog., and lengthwise; stitch and turn through to the r.s. Press and top-stitch both edges. Trim length if necessary and sew one end to each top corner of the hanging.

12. Sew the decorations wherever you like on the tree. A VERY HAPPY CHRISTMAS TO YOU!

Pam Turbett

◀35 17. SHRUG

Approximately 300g of 2/30's, using two strands together throughout on tension 2/2. Handle down. Orange strippers. Cast on over 100 Ns on each bed in 2 x 1 rib, observing the needle rule for 2 x 1 rib. Set locks on N/N and K 1 row. Set locks on CX/CX and stitch size to 3/3. K 2 rows. Set locks on N/N and stitch size to 4/4. K 1 row. Turn racking handle one complete turn to left to give 2 x 2 rib. Set stitch size to 4/4 and K 100 rows. Bring every N to WP and set stitch size to 3/3. Turn racking handle one complete turn to right. Set locks on CX/CX and K 2 rows. Set locks on N/N and K 2 rows. Set locks on N/AX←, arrange pushers in 1x1 formation, set stitch size to 4½/4½ and K 550 rows. Transfer every 3rd st on to adjacent N on back and front beds to give 2 x 2 rib. K 100 rows. Transfer sts to back bed and cast off loosely. Join cuff seam then join approximately 10 cm above cuff to form short sleeve seam. Fold cuffs in half to inside and catch down. Using 3 mm crochet hook, work one row DC along one long edge. This prevents edge stretching and becomes top edge, falling across shoulders and back neck.

18. SHAWL

Use all Ns on front and back beds and two strands of 2/30's used together throughout. Set lock on N/N, stitch size to 4/4 and in knit/knit, work a racking cast on. Bring a pusher out of blocking rail to WP under each N on front bed. Set stitch size to 4½/4½. Cont in patt as follows:- K 2 rows AX←, 2 rows AXO. Cont in patt until 95 rows have been worked in patt, thus ending with carriage at left. Leave 32 pushers at each edge in WP for side borders and arrange centre pushers in 2 up, 2 down formation. K 410 rows, thus ending with carriage at left. Put all pushers to WP to complete top border. K 96 rows. (601 rows have been worked in all and carriage ends at right.) Transfer all sts to back bed, leaving front bed Ns in WP. Set stitch size to 6½/6½ and K 1 row from right to left. Using a small deco comb, push loops from back bed to front bed to lengthen them, then cast off with latch tool. (Use latch tool to pull ends into fabric to neaten edges.)

19. FATHER CHRISTMAS STOCKING

Use two strands of 2/30's together throughout in White (MC), Black (A), Red (B) and Pink

(C). Use tension 4/4 for cast on and 5/5 for double bed Fair Isle pattern.

Push 89 Ns at left and 48 Ns at right of centre 0 to WP. Set stitch size to 4/4 and using MC, work racking cast on. Set stitch size to 5/5 and machine for Bird's Eye Fair Isle as follows:- set machine for full needle rib and put a pusher under every N on both beds. Arrange pushers with one in WP, one in rest position on back bed and all pushers in rest position on front bed. Set lock on BX ↔/BX ←, K 2 rows MC, 2 rows A. Cont in patt until 120 rows have been worked. Cast off 23 sts at each edge and move edge springs over end Ns. Place Deco in centre of machine, insert card and take to first row of patt. Insert single motif pins, the first three sts outside work at right, the second at right side of card reader and third at left side of card reader. Take Deco pattern reader across to read patt and attach to machine. Set machine as in Diagram 1. Set machine to ⊗4 and knit through punchcard once. (To knit Father Christmas on other side of stocking, place two more motif pins on corresponding Ns on other side to start and end patt, changing colour as indicated by dots on punchcard.) After completing single motif, remove selector and push to left. (There will be four pushers in WP or rest position which need to be lined up.) Leave machine set for Fair Isle but do not change colour and cont in one colour Fair Isle for a further 50 rows. Set lock on N/N and stitch size to 4/4. K 2 rows. Transfer front bed sts to back bed and set stitch size to 6/6. K 1 row. Drop front bed. Using decker comb, push in between sts, press down to front bed and cast off with latch tool. Press carefully then sew around edges on wrong side. Make a loop, if required and attach to top. Embroider face and shadows between body and arms. As a variation, add a sequined sky, stitch a cord around the edge, Swiss Darn a trim or name and add pompons or a fringe. (Note: We used punchcard from a continuous roll as pattern is five rows longer than normal punchcard.)

20. FUN BEAR

Full instructions are given on page 52 of our June 1988 issue.

21. TEDDY BEAR

Full instructions are given on page 80 of our May 1988 issue.

FIG. 1.

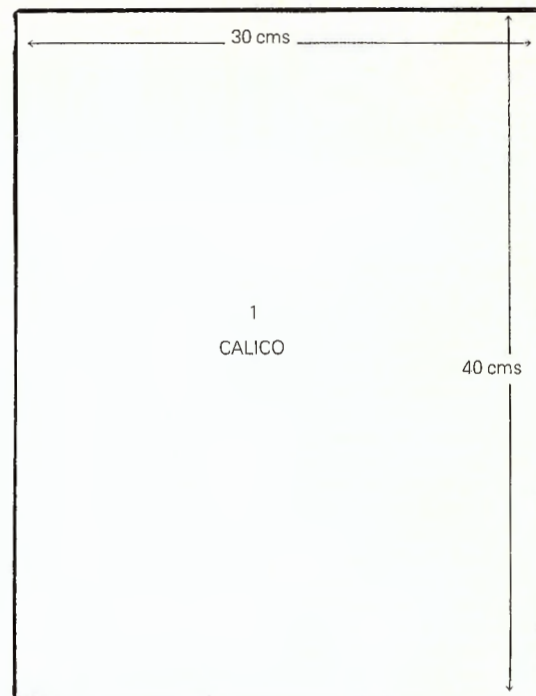
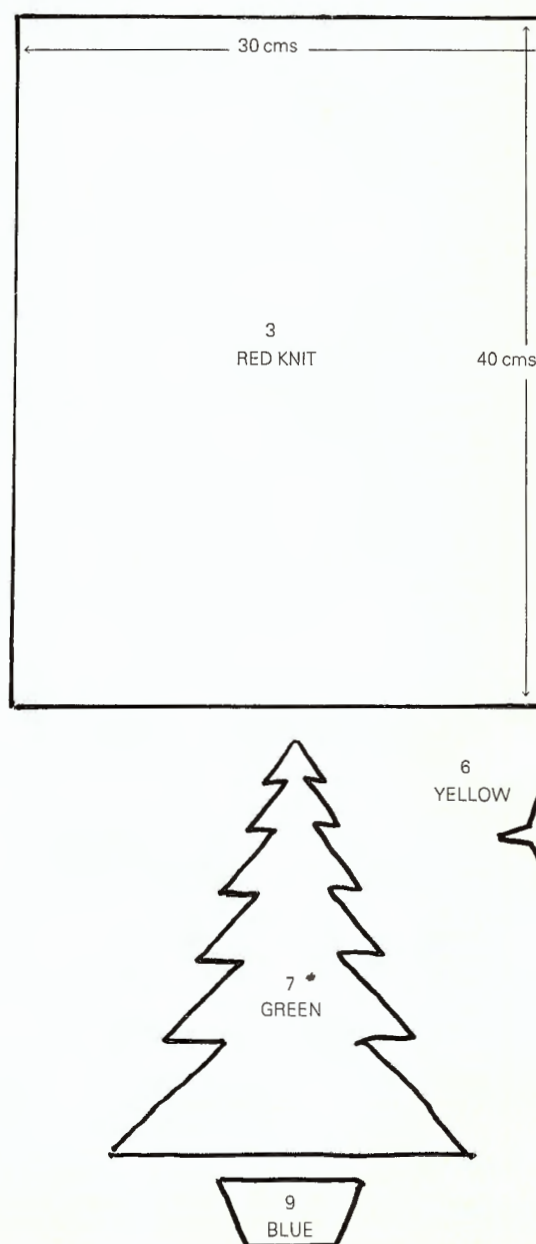


FIG. 2.



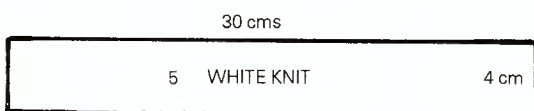
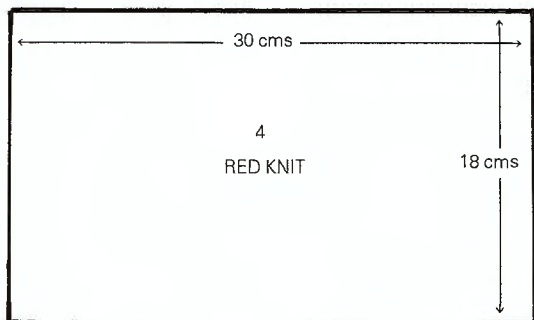
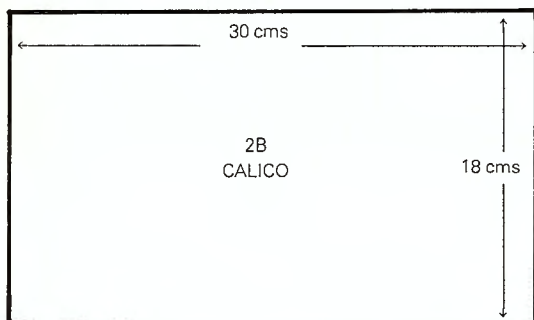
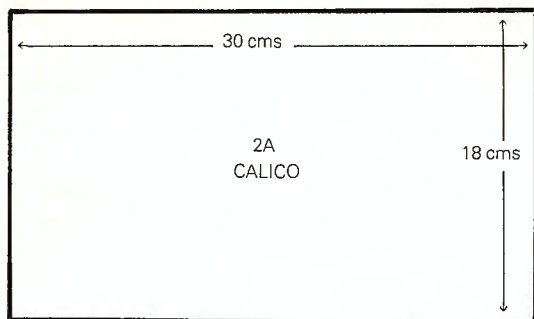


FIG. 3.



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6125

6 SIDEWAYS KNITTED SWEATER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Yeoman's Jacky.

1 x 500g cone in main yarn (MY).

Beads and sequins or purchased motif.

Jacky is 50% Mohair, 50% Acrylic. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Yeoman Yarns Ltd., 31 High Street, Kibworth, Leics LE8 0HS.

SILVER GAUGE READING

Base thread is medium fine yarn but note the long hairs.

MEASUREMENTS

To fit bust 87-92 cm, 34-38 in.

Length to shoulder 69 cm, 27 1/4 in.

Sleeve seam including roll back cuff 49 cm, 19 1/4 in.

TENSION

24 stitches (counting Ns in NWP as sts) and 32 rows to 10 cm, 4 in measured over 3x2 mock rib (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment. When increasing and decreasing, do NOT count Ns in NWP, just work in sets of 3 Ns (i.e. 3 Ns in WP and 2 Ns in NWP = 1 set). This lovely yarn is inclined to block the yarn brake with fluff. Stand cone on floor in front of the machine, guiding the tension with left hand.

BACK AND FRONT (ALIKE)

Push 83 Ns at right of centre 0 to WP. Push every 4th and 5th N back to NWP. 51 Ns rem in WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 12 rows. Inc 1 st at left edge of next and every foll 3rd row until there are 90 actual sts. K 26 rows.

Place marker at right edge. K 90 rows. Place marker at right edge. K 27 rows. Dec 1 st at left edge of next and every foll 3rd row until 51 sts rem. K 11 rows. RC shows 396. Using WY, K a few rows and release from machine.

COLLAR ROLL

Join right shoulder seam.

Push 145 Ns to WP. Push every alt N back to NWP. Using MY, cast on by hand. Using MT+1, K 20 rows. Using MT, K 6 rows. Using MT-2, K 16 rows.

With P side facing, pick up sts around neck edge and place on to Ns. Cast off loosely.

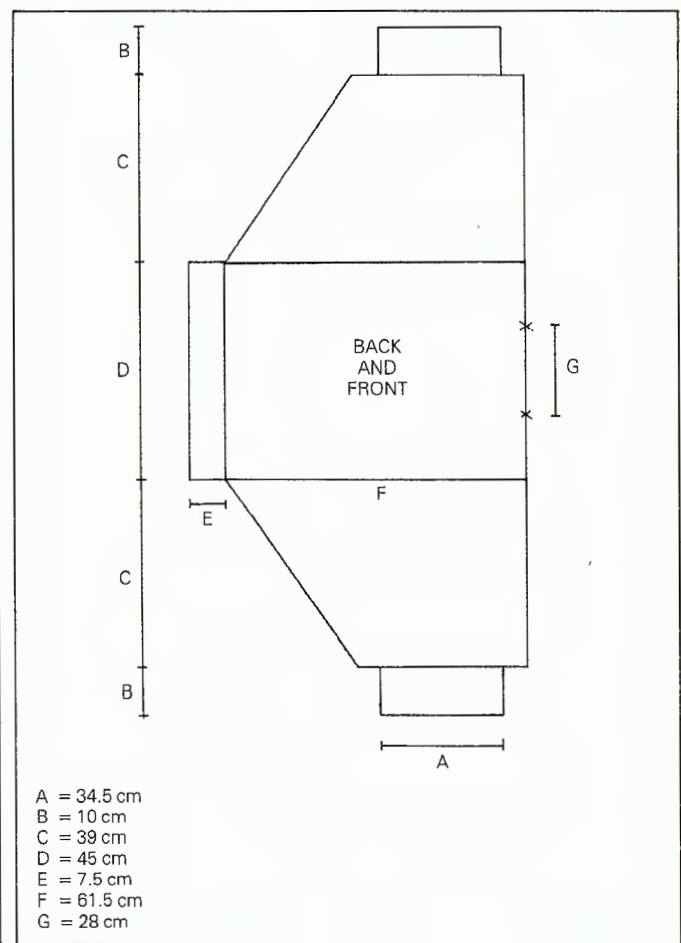
MT-2, K 30 rows. Push empty Ns to WP. With K side facing, replace 102 sts from lower edge of sleeve on to Ns, gathering evenly. Cast off.

WELTS

Push 121 Ns to WP. Push every alt N back to NWP. Using MY, cast on by hand. Using MT-1, K 50 rows. Push empty Ns to WP. With K side facing, pick up 121 sts along lower edge and place on to Ns. Cast off.

CUFFS

Join left shoulder and collar roll seam. Push 61 Ns to WP. Push every alt N back to NWP. Using MY, cast on by hand. Using



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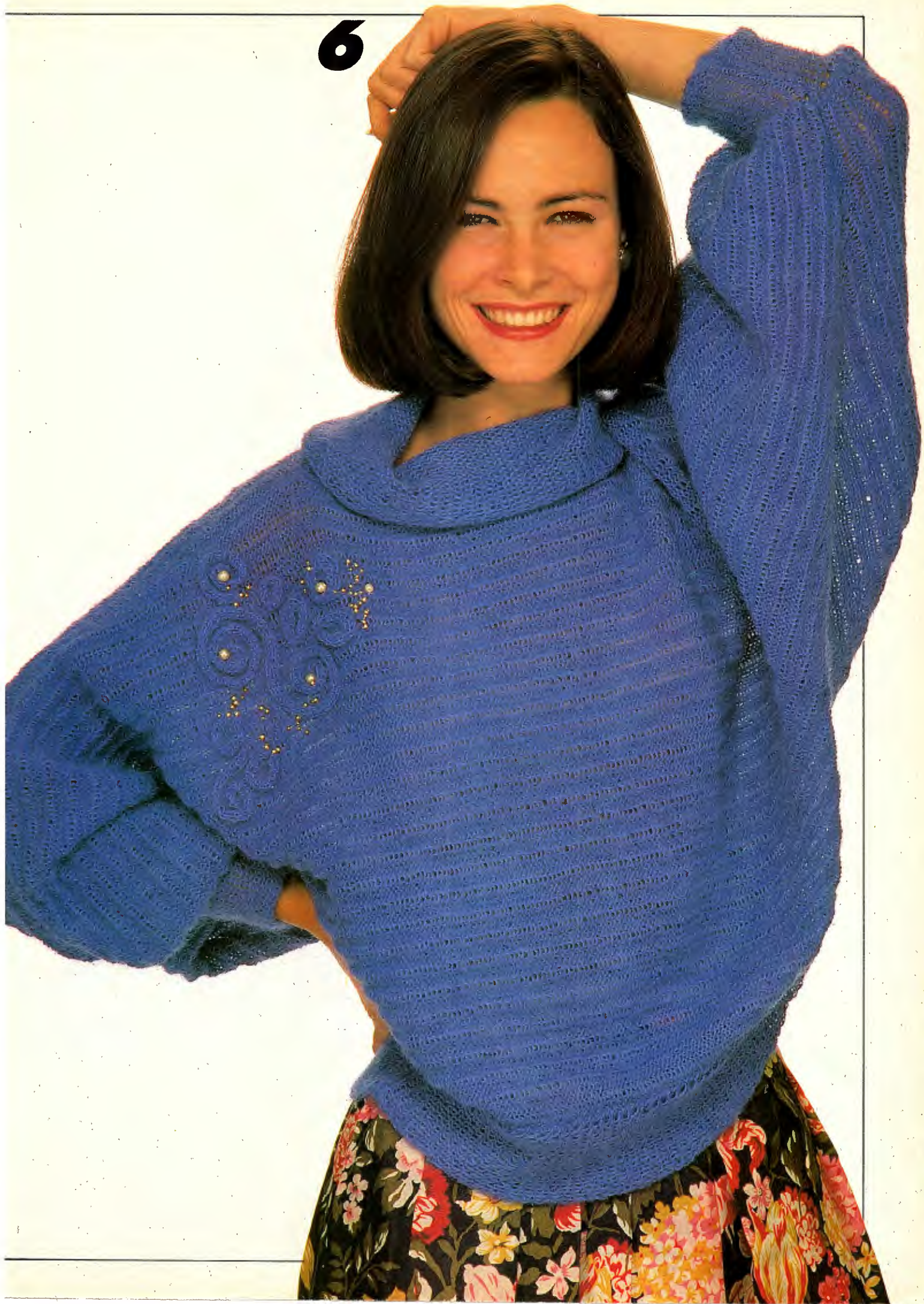
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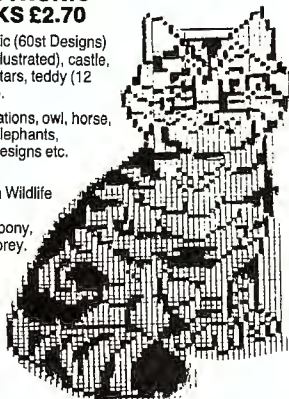


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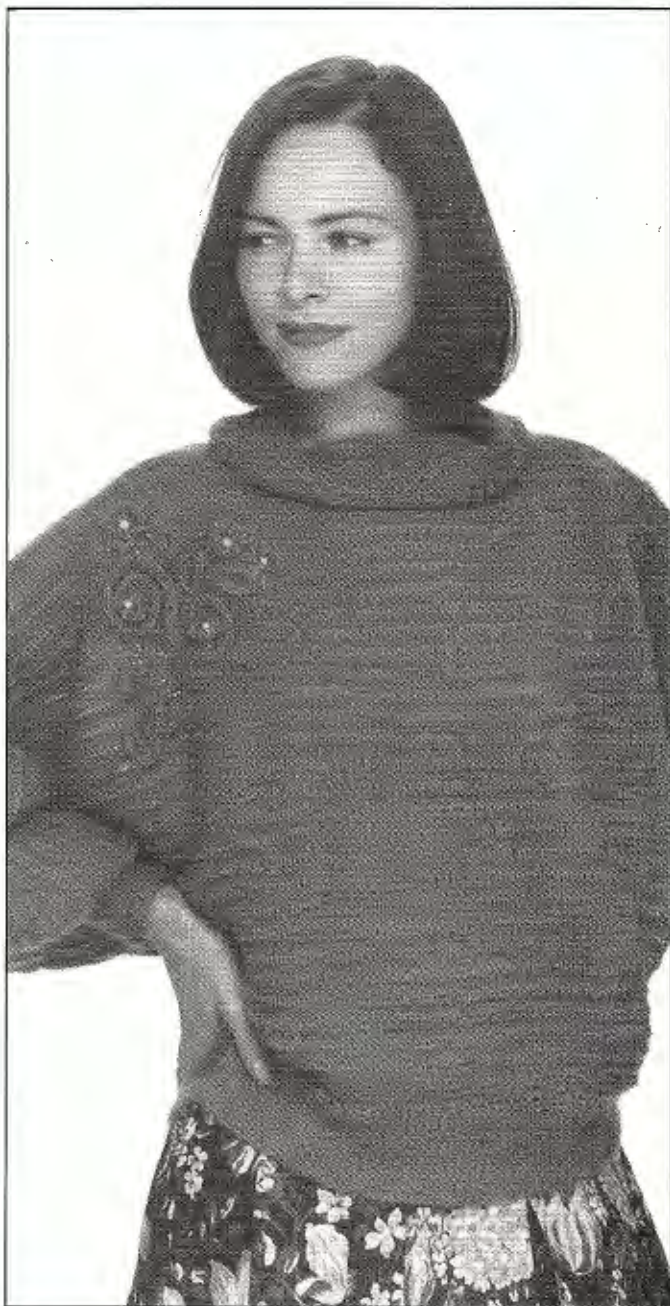
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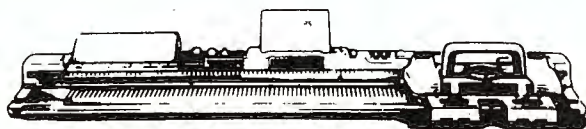


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TRIMMING

Using MY, cast on 4 sts by hand.
Using MT, K until approx 51 cm
long. Fasten off.

stretching outside 7.5 cm slightly.

MAKING UP

Join welt, sleeve and cuff seams.
Fold welt in half and catch down
on inside. Allow collar and cuffs to
roll. Stitch collar to shoulder
seams, if required. Cut trimming
into required lengths. Neaten
ends and sew on to sweater as
shown in photograph. Sew on
beads and sequins.

PRESSING

With wrong side facing, pin out to
measurements given. Press very
lightly under a dry cloth. Press
collar roll under a damp cloth,

7/8



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7/8 WOMAN'S TOP AND SKIRT

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

June's Paris Crepe.
2 [2, 2, 2, 2] × 500g cones in Jade (MC).
1 [1, 1, 1, 1, 1] × 500g cone in White (C).
Elastic to fit waist.

Paris Crepe is 100% Acrylic. If you have difficulty obtaining this yarn and would like further information, please write to Junes Coned Yarns, 1128 Stratford Road, Hall Green, Birmingham B28 8AE.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

TOP

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 86 [91, 94.5, 100, 103, 108.5] cm, 33¾ [35¾, 37¼, 39½, 40½, 42¾] in.

Length to shoulder 52 [53, 54.5, 56, 57, 58] cm, 20½ [21, 21½, 22, 22½, 22¾] in.

Sleeve seam 42 cm, 16½ in.

SKIRT

Knitted length 62 [65, 67, 70, 72, 75] cm, 24½ [25½, 26½, 27½, 28½, 29½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch, steam pressed (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Push 120 [123, 127, 130, 133, 136] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 64 [70, 74, 80, 84, 90] rows **. Place marker at right edge. K 32 rows. * Counting from right edge and using C, K 5 rows by hand over the 2nd and every foll alt N, pushing Ns into HP *. Using MC, K 1 row (holding the knitting down to help Ns in HP to knit). K 2 rows. Using C, K 3 rows. Rep from * to * using MC instead of C. Using C, K 1 row (holding the knitting down to help Ns in HP to knit). K 31 rows. Place marker at right edge. K 64 [70, 74, 80, 84, 90] rows. RC shows 198 [210, 218, 230, 238, 250]. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **.

SHAPE NECK

Cast off 14 sts at beg of next row. K 1 row. Dec 1 st at neck edge of next and foll 8 alt rows. K 13 rows. Work as for Back from * to *. Using MC, K 1 row (holding the knitting down to help Ns in HP to knit). K 2 rows. Using C, K 3 rows. Work as for Back from * to *, using MC instead of C. Using C, K 1 row (holding the knitting down to help Ns in HP to knit). K 13 rows. Inc 1 st at beg of next and foll 8 alt rows. K 1 row. Cast on 14 sts at beg of next row. K 63 [69, 73, 79, 83, 89] rows. RC shows 198 [210, 218, 230, 238, 250]. Using WY, K a few rows and release from machine.

WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on, 114 [120, 124, 130, 134, 140] sts in

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1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 113 [119, 125, 131, 137, 143] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 57 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts from lower edge and place on to Ns. Using MT, K 1 row. Cast off.

LEFT SLEEVE

Join shoulder seams. Push 135 Ns to WP. With P side facing, front at left and back at right, pick up 68 sts from each side of shoulder and place on to Ns, placing 2 sts tog on to centre N. Set RC at 000. Using MT and MC K 3 rows. Dec 1 st at each end of next and every foll 4th row until 69 sts rem. K 6 rows. RC shows 138. Using WY, K a few rows and release from machine.

RIGHT SLEEVE

Work as for left sleeve using C instead of MC and reading left for right and right for left.

LEFT CUFF

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 69 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 70 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 68 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 137 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Inc 1 st. 69 sts. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts from lower edge of sleeve and place on to Ns. Using MT, K 1 row. Cast off.

RIGHT CUFF

Work as for Left Cuff, using C instead of MC.

TO JOIN LEFT SIDE SEAM

Push 52 [55, 59, 62, 65, 68] Ns to WP. With K side of back facing replace 52 [55, 59, 62, 65, 68] sts on to Ns. With P side of front

facing, replace 52 [55, 59, 62, 65, 68] sts on to same Ns. Using MT-1 and MC, K 1 row. Cast off.

TO JOIN RIGHT SIDE SEAM

Work as for left side seam, using

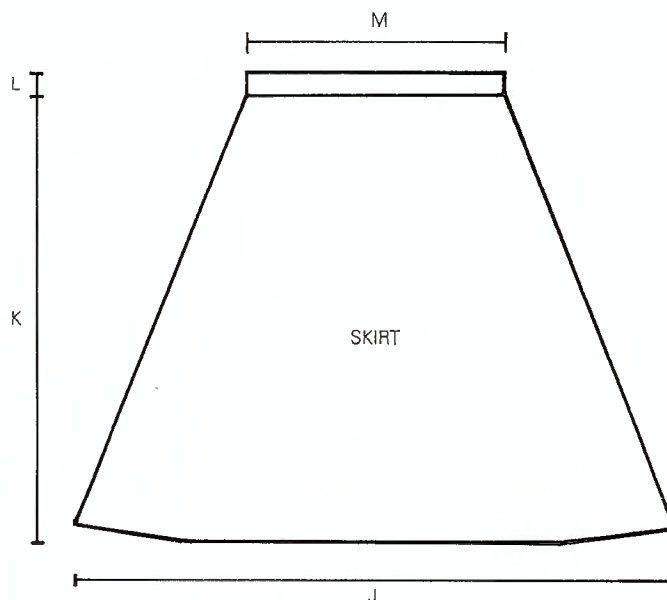
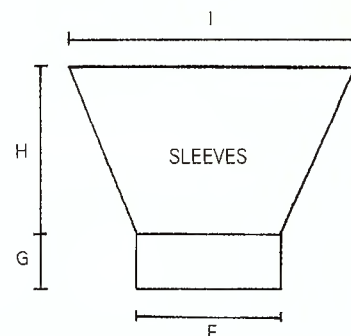
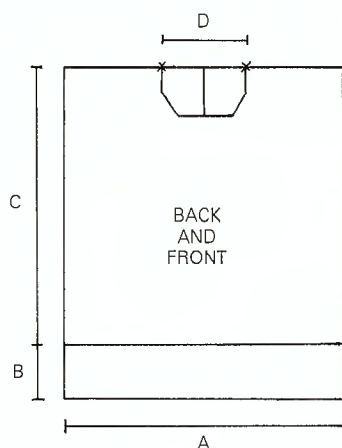
C instead of MC.

NECK EDGING

Push 3 Ns to WP. With P side facing, pick up 3 sts from back neck edge and place on to Ns. Set carriage to slip in one direction

only. Using MT-2 and C, K 10 rows.

* Pick up next 3 sts from neck edge and place on to same Ns. K 10 rows. Repeat from * around neck edge. Pick up last 3 sts from neck edge and place on to same Ns. K 1 row. Cast off.



- A = 43 [45.5, 47.25, 50, 51.5, 54.25] cm
- B = 6 cm
- C = 46 [47, 48.5, 50, 51, 52] cm
- D = 15 cm
- E = 8.5 cm
- F = 26.5 cm
- G = 12 cm
- H = 30 cm
- I = 51.5 cm
- J = 162.5 [180, 198, 208.5, 228, 248.5] cm
- K = 62 [65, 67, 70, 72, 75] cm
- L = 3.5 cm
- M = 70 [75, 80, 85, 90, 95] cm



PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam press carefully following instructions on cone band.

MAKING UP

Join sleeve and welt seams.

SKIRT

MAIN PART

Push 162 [169, 175, 182, 188, 195] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT and MC, K 10 rows.

* Push 14 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row. Push 14 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row.

** Push 9 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row. Rep from ** 9 [10, 11, 11, 12, 13] times more. Push Ns from HP to UWP. K 10 rows. Counting from right edge and using C, K 5 rows by hand over the 2nd and foll 24 alt Ns, pushing Ns into HP. Using MC, K 1 row (holding the knitting down to help Ns in HP to knit) ***. K 9 rows *. Rep from * to * 15 [16, 17, 18, 19, 20] times more, then from * to *** once. Using WY, K a few rows and release from machine, leaving Ns in WP. With K side facing, replace sts on to Ns. With P side facing,

pick up sts from first row and place on to Ns. Using MT, K 1 row. Cast off loosely.

WAISTBAND (TWO PIECES)

Push 93 [100, 106, 113, 119, 126] Ns to WP. With P side facing and seam at centre back, pick up half of waist edge and place on to Ns. Using MT-2 and MC, K 34 rows. Pick up sts from first row and place on to Ns. K 1 row. Cast off.

HEM EDGING

Push 3 Ns to WP. With P side facing, pick up 3 sts from lower edge and place on to Ns. Set carriage to slip in one direction only. Using MT-2 and C, K 10 rows *. Pick up next 3 sts from lower edge and place on to same Ns. K 10 rows. Rep from * around lower edge. Pick up last 3 sts from lower edge and place on to same Ns. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out to measurements given. Steam press carefully following instructions on cone band.

MAKING UP

Join waistband seams, leaving an opening for the elastic. Insert elastic and join ends securely. Close opening.

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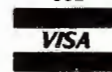


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5125

9 PARTY TOPS

PATTERN RATING

* Easy to knit.

MACHINES

These instructions are written for chunky machines including S100 Simpleframe machines.

MATERIALS

Atkinson's Popcorn.

1 [1, 1, 1, 1, 1] × 350g cone in Black (MC).

1 [1, 1, 1, 1, 1] × 350g cone in Cerise (A).

1 [1, 1, 1, 1, 1] × 350g cone in Electric (B).

Pair 4½ mm knitting needles.

Popcorn is 80% Courtelle, 20% Polyester. If you have difficulty obtaining this yarn and would like details of their mail order service, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, West Yorkshire WF5 9SA.

SILVER GAUGE READING

Very heavy yarn.

MEASUREMENTS

To fit bust 76 [82, 87, 92, 97, 102] cm, 30 [32, 34, 36, 38, 40] in.
Actual size 80 [86, 92, 98, 105, 111] cm, 31½ [33¼, 36¼, 38½, 41¼, 43¾] in.

Length to shoulder 55 [55, 57.5, 57.5, 60, 60] cm, 21¾ [21¾, 22½, 22½, 23½, 23½] in plus neck ribbing.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

13 stitches and 17 rows to 10 cm, 4 in measured over reverse stocking stitch (tension dial setting approximately 10, keyplate 4, stitch size 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

The design of these easy tops can easily be adapted to use one, two, three or more colours. We found that one cone of yarn in each of three colours was sufficient for three multi-coloured tops knitted in the third size.

TWO COLOUR VERSION

LEFT FRONT AND RIGHT BACK

Using MC, cast on 28 [30, 32, 34, 36, 38] sts. Using MT, K 42 [42, 44, 44, 46, 46] rows. Place a marker at right edge. Using A, K 42 [42, 44, 44, 46, 46] rows. Work measures 49 [49, 51.5, 51.5, 54, 54] cm, 19¼ [19¼, 20¼, 20¼, 21¼, 21¼] in. Cast off.

RIGHT FRONT AND LEFT BACK

Work as for Left Front and Right Back using A or B in place of MC and MC in place of A or B, placing marker at left edge.

WELTS

Join centre front and centre back

seams.

With right side facing and using 4½ mm needles and MC, pick up and K 53 [57, 61, 65, 69, 73] sts evenly along lower edge. Work in rib as follows:-

1ST RIB ROW: (wrong side) P 1, * K 1, P 1; rep from * to end.
2ND RIB ROW: K 1, * P 1, K 1; rep from * to end.

Rep these 2 rows for 6 cm, 2½ in, ending with a 1st row. Cast off loosely in rib.

NECK RIBBING

With right side facing, using 4½ mm needles and MC, pick up and K 53 [57, 61, 65, 69, 73] sts evenly along top edge. Work 9 rows in rib as for welt. Cast off loosely in rib.

ARMHOLE BANDS

Join shoulder seams leaving 24

[24, 26, 26, 28, 28] cm open for neck.

With right side facing, using 4½ mm needles and MC, pick up and K 61 [61, 65, 65, 69, 69] sts evenly between markers. Work 9 rows in rib as for welt. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

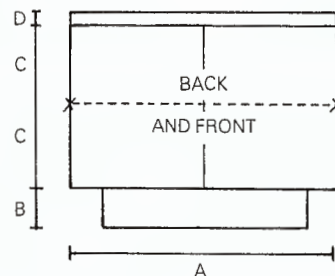
Join side and armhole band seams.

ONE COLOUR VERSION

Work as for two colour version, using one colour throughout.

MULTI-COLOUR VERSION

Use MC for welts, armhole bands and neckband and alternate colours on left side and right side or from lower edge to marker and marker to top edge. Any combination of colours, stripes or blocks of colour can be used and we've shown just a few alternatives in our photograph.



A = 41.5 [44.5, 47.5, 50.5, 53.5, 56.5] cm

B = 6 cm

C = 24.5 [24.5, 25.75, 25.75, 27, 27] cm

D = 3 cm



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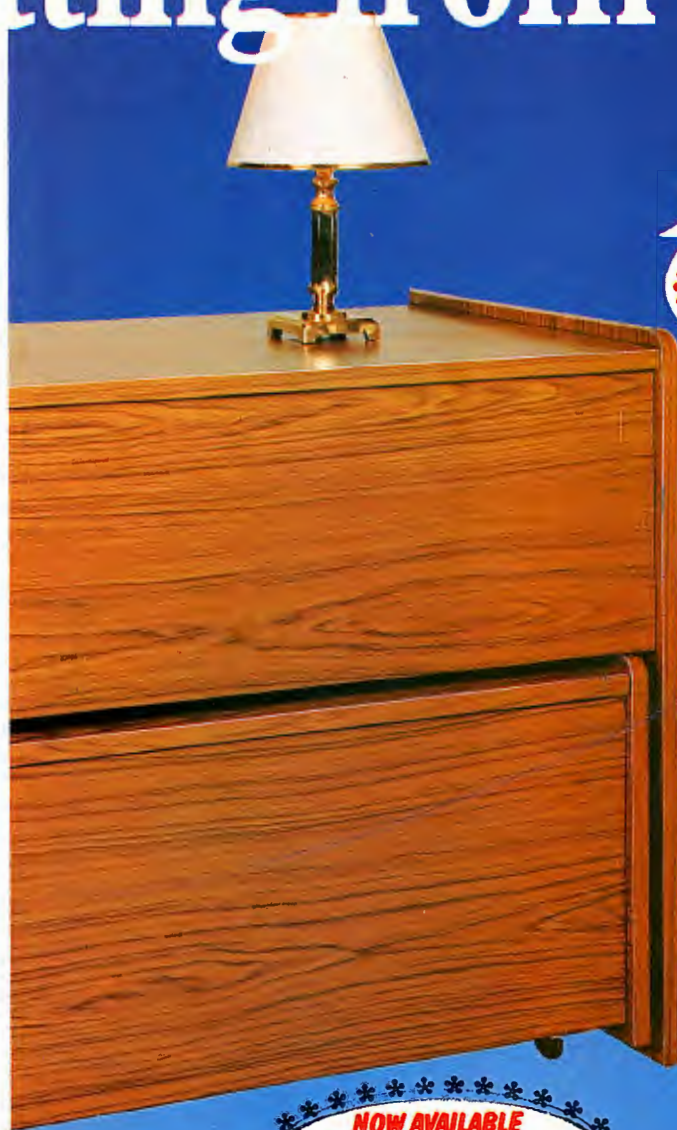
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10 / 11



10 CHRISTMAS SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

Robin Dynasty.

7 [7, 8, 8] x 50g balls in red (MC).

1 [1, 1, 1] x 50g ball in green (A).

1 [1, 1, 1] x 50g ball in white (B).

Pair 4½ mm knitting needles.

Red beads or buttons. Satin ribbon.

Dynasty is 80% Mohair, 16% Acrylic, 4% Polyester. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Robin Wools Ltd, Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

SILVER GAUGE READING

Base thread is medium yarn but note the long fibres.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.

Actual size 103 [108, 113, 118] cm, 40½ [42½, 44½, 46½] in.

Length to back neck 62 cm, 24½ in.

Sleeve seam 46 cm, 18 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 20 rows to 10cm, 4 in measured over stocking stitch (tension dial setting approximately 3, keyplate 2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Always twist yarns together when changing colours in intarsia to prevent a hole forming.

PATTERN NOTES

CABLE PATTERN

Cable panel is worked over 6 sts in B and counting from the right these sts are numbered 1 to 6.

CABLE PANEL

K 5 rows. * Cross sts 1, 2 and 3 in front of sts 4, 5 and 6. K 8 rows. These 8 rows from * form pattern.



"It was mummy's idea - she told me to help you off with your jumper."

panel over 6 sts in B. K 41 rows. RC shows 84.

SHAPE NECK

Push 50 [52, 54, 56] Ns at left to HP and cont on rem sts for first side. Using MC, K 1 row. Dec 1 st at neck edge of next 2 rows. K 1 row. Dec 1 st at neck edge of next and foll alt row. 30 [32, 34, 36] sts. K 7 rows.

SHAPE SHOULDERS

Cast off 10 [11, 11, 12] sts at beg of next and foll alt row, K 1 row. Cast off rem 10 [10, 12, 12] sts. With carriage at right, push 16 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and keeping intarsia cable panel correct, finish to correspond with first side, reversing shapings.

SLEEVES

Push 50 [54, 58, 62] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC as 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 6th

row until there are 74 [78, 82, 86] sts. K 9 rows. RC shows 78 and work measures 39 cm, 15¼ in. Cast off.

CUFFS

With wrong side facing and using 4½ mm needles, pick up 50 [54, 58, 62] sts along lower edge of sleeve. With right side facing and using MC, K 1 row dec 18 [22, 26, 30] sts evenly. 32 sts. Work 7 cm, 2¾ in K 2, P 2 rib. Cast off in rib.

NECKBAND

Join right shoulder seam. With right side facing, using 4½ mm needles and MC, pick up and K 68 sts around neck edge. Work 5 rows in K 2, P 2 rib. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

BACK

Using 4½ mm needles and MC, cast on 76 [80, 84, 88] sts and work 10 cm, 4 in K 2, P 2 rib. Push 84 [88, 92, 96] Ns to WP. With carriage at right, transfer sts to machine Ns inc 8 sts evenly. Set RC at 000 *. Using MT, place intarsia panel as follows. K 18 [20, 22, 24] sts in MC, 6 sts in B and 60 [62, 64, 66] sts in MC. Cont in intarsia as set and work cable panel over 6 sts in B. K 97 rows. RC shows 98 and work measures 59 cm, 23¼ in.

SHAPE SHOULDERS

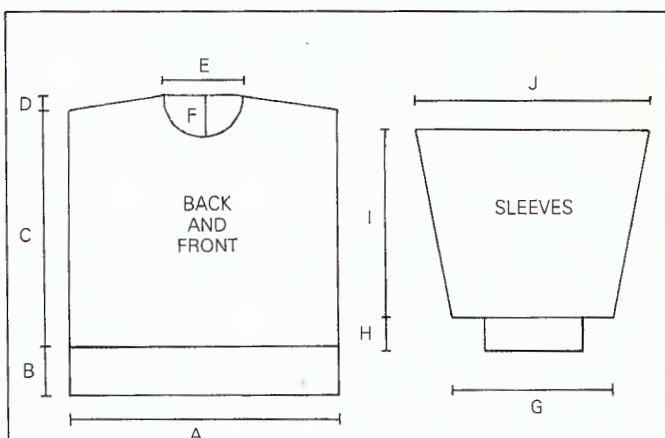
Cast off 10 [11, 11, 12] sts at beg of next 4 rows and 10 [10, 12, 12]

sts at beg of foll 2 rows. Using WY, K a few rows over rem 24 sts and release from machine.

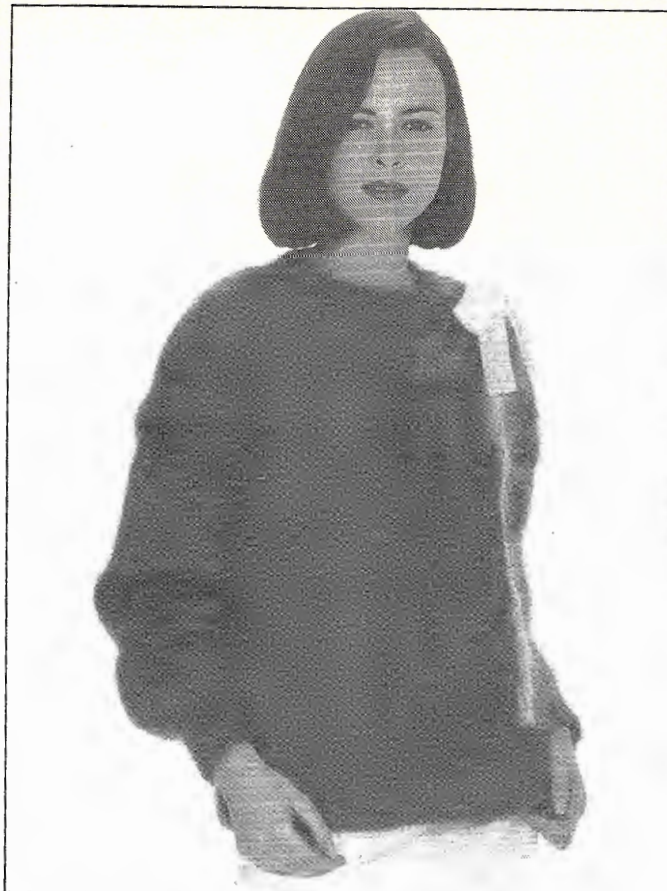
FRONT

Work as for back to *.

Using MT, place intarsia panel as follows:- K 60 [62, 64, 66] sts in MC, 6 sts in B and 18 [20, 22, 24] sts in MC. Cont in intarsia as set and work cable panel over 6 sts in B. K 41 rows. RC shows 42. Place intarsia patt from chart as follows:- K 40 [42, 44, 46] sts in MC, 39 sts as first row of chart and 5 [7, 9, 11] sts in MC. Cont in intarsia patt as set and cont cable



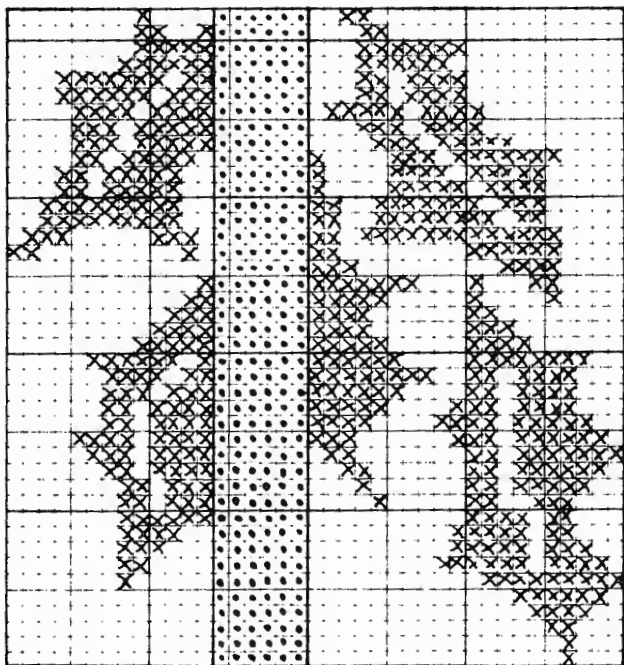
- A = 52.5 [55, 57.5, 60] cm
- B = 10 cm
- C = 49 cm
- D = 3 cm
- E = 15 cm
- F = 10 cm
- G = 31 [33.5, 36, 38.5] cm
- H = 7 cm
- I = 39 cm
- J = 46 [48.5, 51, 53.5] cm



◀51 MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Sew on

beads or buttons to represent berries. Tie ribbon into a bow and sew into position on cable as shown in photograph.



KEY

- = MC (red)
- ⊗ = A (green)
- = B (white)

11 WOMAN'S SWEATER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines, with or without a ribber.

MATERIALS

Bramwell's Montana.

1 [1, 1, 1, 1, 1, 2, 2, 2] × 320g cones in white (MY).

Satin trim. We used a motif from the wide selection available from The Finishing Touch, P.O. Box 59, Staines, Middlesex TW18 4JP.

Montana is 100% Combed Cotton. If you have difficulty in obtaining this yarn and would like a list of your local stockists, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Accrington, Lancashire BB5 5TU.

SILVER GAUGE READING

Medium yarn with two strands used together.

MEASUREMENTS

To fit bust or chest 71 [76, 82, 87, 92, 97, 102, 107, 112] cm, 28 [30, 32, 34, 36, 38, 40, 42, 44] in.

Actual size 76 [82, 88, 92, 98, 102, 108, 112, 118] cm, 30 [32½, 34½, 36½, 38½, 40½, 42½, 44, 46½] in.

Length to shoulder 49 [52, 55, 56, 56, 57, 57, 58, 58] cm, 19¼ [20½, 21¾, 22, 22, 22½, 22½, 22¾, 22¾] in.

Sleeve seam 30 [34, 36, 36, 36, 37, 37, 38, 38] cm, 11¾ [13½, 14¼, 14¼, 14¼, 14½, 14½, 15, 15] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch using two strands of yarn together (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Two strands of yarn are used together throughout.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 109 [117, 125, 131, 139, 145, 153, 159, 167] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 26 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 107 [116, 125, 131, 137, 143, 152, 158, 167] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

2ND, 7TH AND 8TH SIZES

Inc 1 st at left edge.

1ST, 5TH AND 6TH SIZES

Inc 1 st at each end.

ALL SIZES

106 [117, 125, 131, 139, 145, 153, 159, 167] sts.

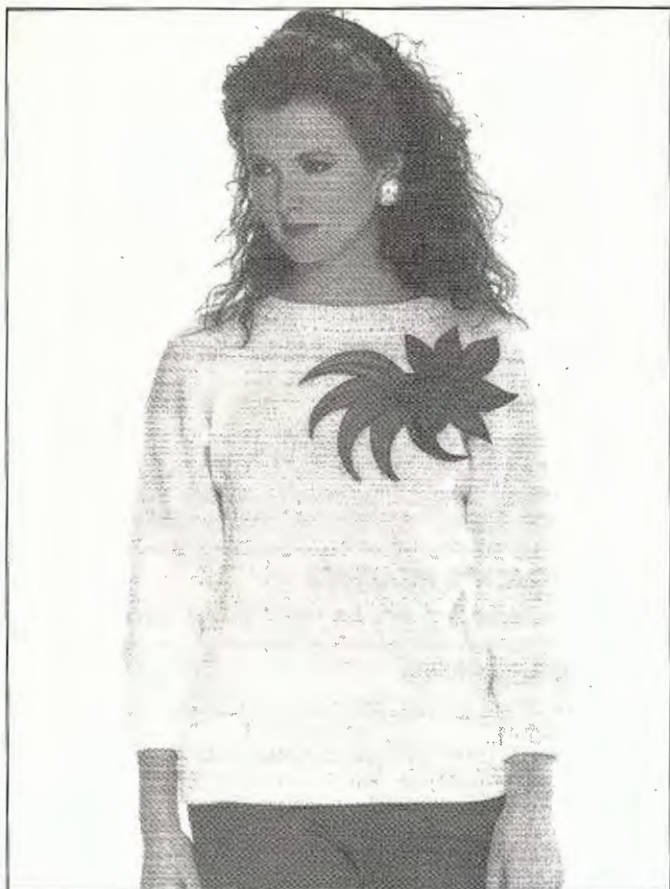
ALL MACHINES

Set RC at 000. Using MT, K 96 [104, 112, 116, 116, 116, 116, 116, 116] rows. Work measures 30 [32, 34, 35, 35, 35, 35, 35, 35] cm, 11¾ [12½, 13¼, 13¾, 13¾, 13¾, 13¾, 13¾, 13¾] in. Place marker at each end **.

K 66 [70, 74, 74, 74, 78, 78, 82, 82] rows. RC shows 162 [174, 186, 190, 190, 194, 194, 198, 198].

SHAPE NECK

Using a length of MY, cast off centre 29 [35, 41, 41, 41, 43, 43, 45, 45] sts. Push 40 [41, 42, 45, 49, 51, 55, 57, 61] Ns at left to HP and cont on rem sts for first side.



K 1 row. Dec 1 st at neck edge on next 8 rows. 32 [33, 34, 37, 41, 43, 47, 49, 53] sts. K 1 row.

SHAPE SHOULDER

Cast off 16 [17, 17, 19, 21, 22, 24, 25, 27] sts at beg of next row. K 1 row. Cast off rem 16 [16, 17, 18, 20, 21, 23, 24, 26] sts. With carriage at left, push rem 40 [41, 42, 45, 49, 51, 55, 57, 61] Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **.

K 56 [60, 60, 60, 60, 60, 60, 64, 64] rows. RC shows 152 [164, 172, 176, 176, 176, 180, 180].

SHAPE NECK

Using a length of MC, cast off centre 21 [27, 33, 33, 33, 35, 35, 37, 37] sts. Push 44 [45, 46, 49, 53, 55, 59, 61, 65] Ns at left to HP and cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge on next 12 rows. 32 [33, 34, 37, 41, 43, 47, 49, 53] sts.

SHAPE SHOULDER

Cast off 16 [17, 17, 19, 21, 22, 24, 25, 27] sts at beg of next row. K 1 row. Cast off rem 16 [16, 17, 18, 20, 21, 23, 24, 26] sts. With carriage at left, push rem 44 [45, 46, 49, 53, 55, 59, 61, 65] Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 61 [67, 71, 71, 71, 75, 75, 77, 77] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 26 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 59 [65, 71, 71, 71, 74, 74, 77, 77] Ns to WP. Work as for Back from * to *. K 1 row. Using WY, K a few rows and release from machine.

ALL MACHINES

Push 75 [81, 85, 85, 85, 89, 89, 91, 91] Ns to WP. With carriage at left, replace sts on to Ns, inc sts evenly. Set RC at 000. Using MT and MY, K 1 [1, 5, 5, 5, 5, 5, 9, 9] rows. Shape sides by inc 1 st at each end of next and every foll 6th [7th, 7th, 7th, 7th, 7th, 7th, 6th, 6th] row, until there are 107 [113, 117, 117, 117, 123, 123, 129, 129] sts. K 3 [4, 8, 8, 8, 5, 5, 9, 9] rows. RC shows 95 [111, 119, 119, 119, 123, 123, 127, 127] and work measures 30 [34, 36, 36, 36, 37, 37, 38, 38] cm, 11 3/4 [13 1/2, 14 1/4, 14 1/4, 14 1/2, 15, 15] in. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for

1x1 rib. Using MY, cast on 121 [133, 149, 149, 149, 157, 157, 163, 163] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 18 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine. **MACHINES WITHOUT RIBBER** Push 113 [125, 137, 137, 137, 146, 146, 152, 152] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 29 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Set in sleeves between markers. Join side and sleeve seams.

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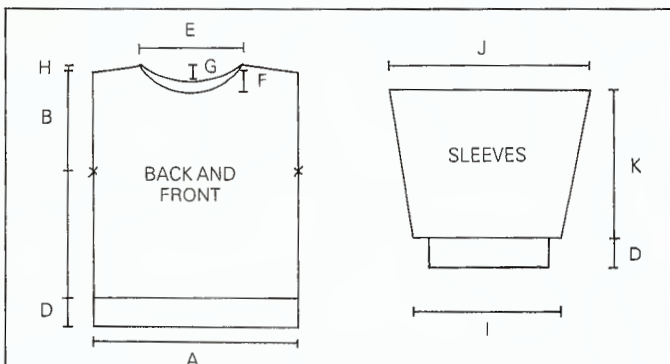
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5/23



- A = 38.5 [41.5, 44.5, 46.5, 49.5, 51.5, 54.5, 56.5, 59.5] cm
B = 19 [20, 21, 21, 21, 22, 22, 23, 23] cm
C = 24 [26, 28, 29, 29, 29, 29, 29, 29] cm
D = 6 cm
E = 16 [18, 20, 20, 20, 21, 21, 21.5, 21.5] cm
F = 5.5 [5.5, 6.5, 6.5, 6.5, 7.5, 7.5, 7.5, 7.5] cm
G = 3 cm
H = 0.5 cm
I = 26.5 [28.5, 30, 30, 30, 31.5, 31.5, 32.5, 32.5] cm
J = 38 [40, 42, 42, 42, 44, 44, 46, 46] cm
K = 24 [28, 30, 30, 30, 31, 31, 32, 32] cm



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12 WOMAN'S MOHAIR SWEATER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

Viceroy Mohair.

1 [1, 2, 2] x 400g cones (MY).

Pair 5mm knitting needles.

Viceroy Mohair is 78% Mohair, 13% Wool, 9% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Hertfordshire Knitting Centre, 26 The Stow, Harlow, Essex. Trade and mail order enquiries welcome.

SILVER GAUGE READING

Base thread is medium yarn but note the long fibres.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.

Actual size 103 [114, 126, 134] cm, 40½ [45, 49½, 52¾] in.

Length to shoulder 58 [59, 60, 61] cm, 22¾ [23¼, 23½, 24] in.

Sleeve seam 47 [47, 48, 48] cm, 18½ [18½, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

14 stitches and 20 rows to 10 cm, 4 in measured over reverse stocking stitch (tension dial setting approximately 10, keyplate 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

BACK

Push 74 [82, 90, 96] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right *.

Using MY, K 100 [102, 104, 106] rows. Work measures 50 [51, 52, 53] cm, 19¾ [20¼, 20¼, 21] in.

SHAPE SHOULDERS

Cast off 23 [26, 30, 32] sts at beg of next 2 rows. Using WY, K a few rows over rem 28 [30, 30, 32] sts and release from machine.

FRONT

Work as for back to *

K 84 [86, 88, 90] rows. 16 rows less have been worked to shoulder than on back.

SHAPE NECK

Thread centre 14 [16, 16, 18] sts on to a length of WY. Push 30 [33, 37, 39] Ns at left to HP and cont on rem sts for first side.

Dec 1 st at neck edge of next and every foll alt row until 23 [26, 30, 32] sts rem. K 3 rows. Cast off. With carriage at left, push Ns from HP to WP and finish to correspond with first side revers-

ing shapings.

SLEEVES

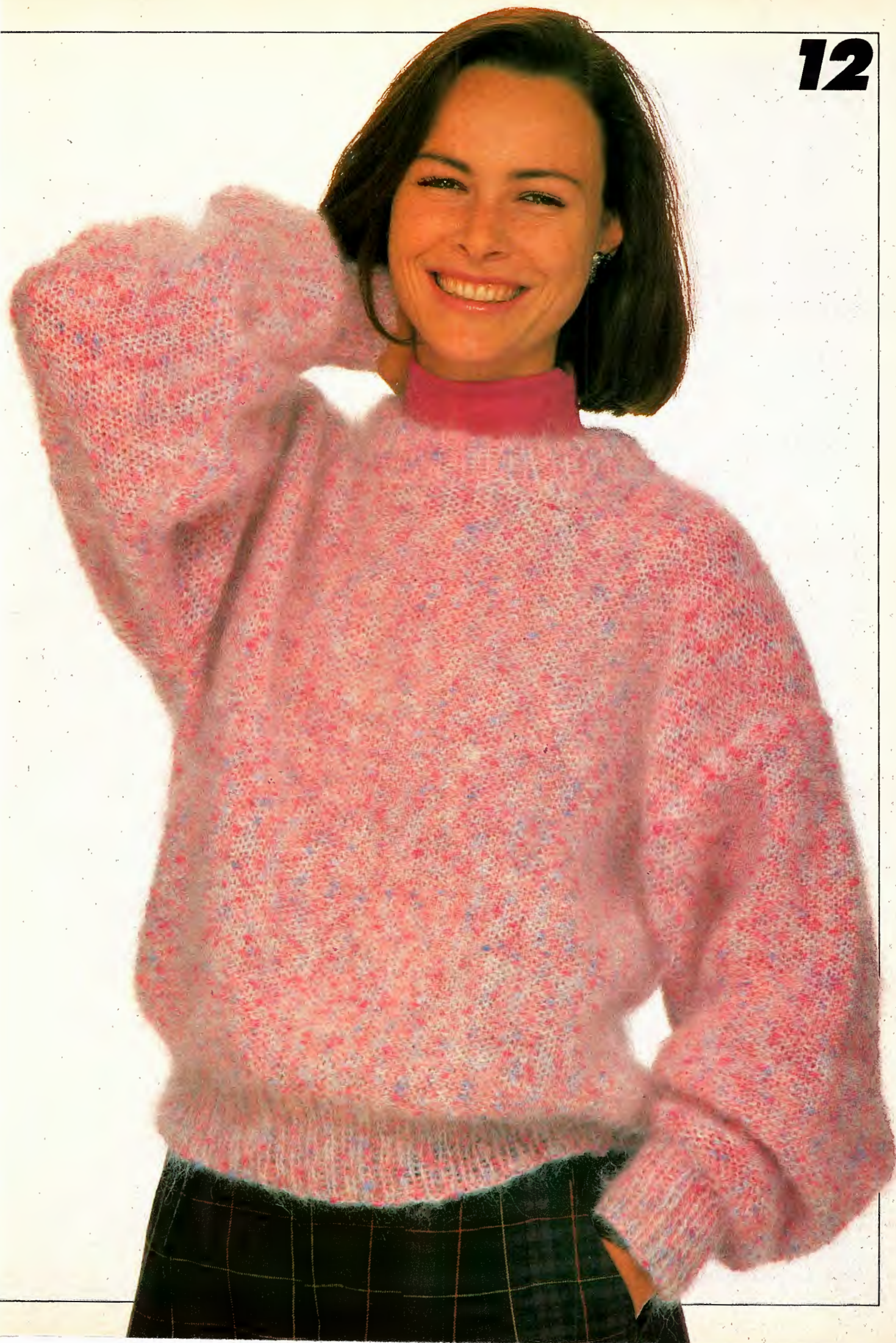
Push 42 [44, 48, 50] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MY, shape sides by inc 1 st at each end of every 4th row until there are 70 [74, 76, 80] sts. K 24 [20, 26, 22] rows. Work measures 40 [40, 41, 41] cm, 15¾ [15¾, 16¼, 16¼] in. Cast off.

WELTS

With right side facing and using 5 mm needles, pick up 74 [82, 90, 96] sts along lower edge. With wrong side facing and using MY, K 1 row, dec 10 [10, 12, 12] sts evenly. 64 [72, 78, 84] sts. Work 8 cm in K 1, P 1 rib. Cast off loosely in rib.

CUFFS

With right side facing and using 5 mm needles, pick up 42 [44, 48,



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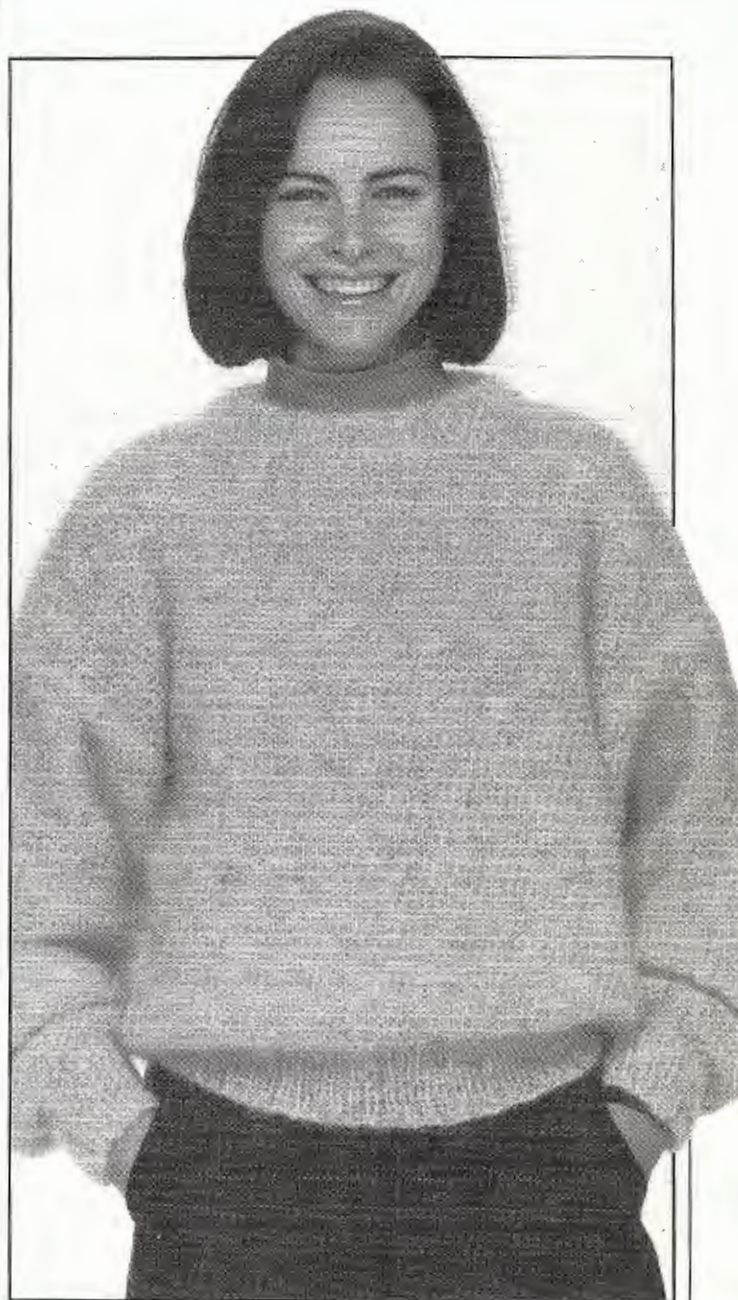
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◀54

50] sts along lower edge of sleeve.

With wrong side facing and using MY, K 1 row, dec 10 [10, 12, 12] sts evenly. 32 [34, 36, 38] sts. Work 7 cm in K 1, P 1 rib. Cast off loosely in rib.

NECKBAND

Join right shoulder seam. With right side facing and using 5 mm needles, join in MY and pick up and K 14 [14, 16, 16] sts down left side of front neck, K across 14 [16, 16, 18] sts of front neck, pick up and K 14 [14, 16, 16] sts up right side of front neck and K across 28 [30, 30, 32] sts of back

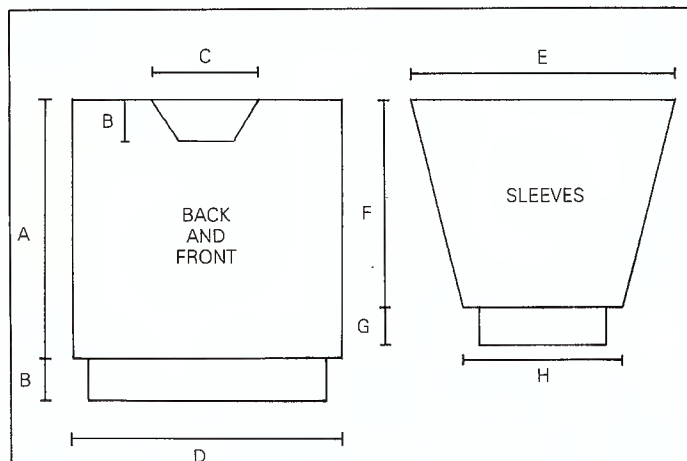
neck. 70 [74, 78, 82] sts. Work 5 cm in K 1, P 1 rib. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to wrong side and slip stitch into position. Placing centre of sleeve to shoulder seam, set in sleeves. Join side and sleeve seams.



A = 50 [51, 52, 53] cm
 B = 8 cm
 C = 20 [21, 21, 22.5] cm
 D = 51.5 [57, 63, 67] cm
 E = 50 [52.5, 54, 57] cm
 F = 40 [40, 41, 41] cm
 G = 7 cm
 H = 30 [31, 34, 35.5] cm

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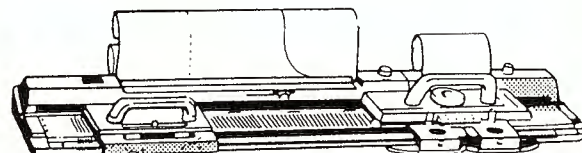
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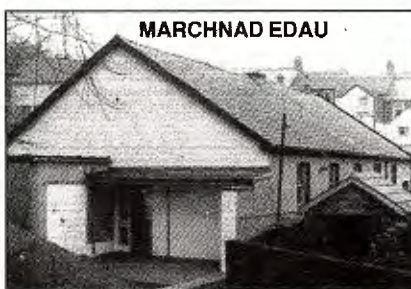
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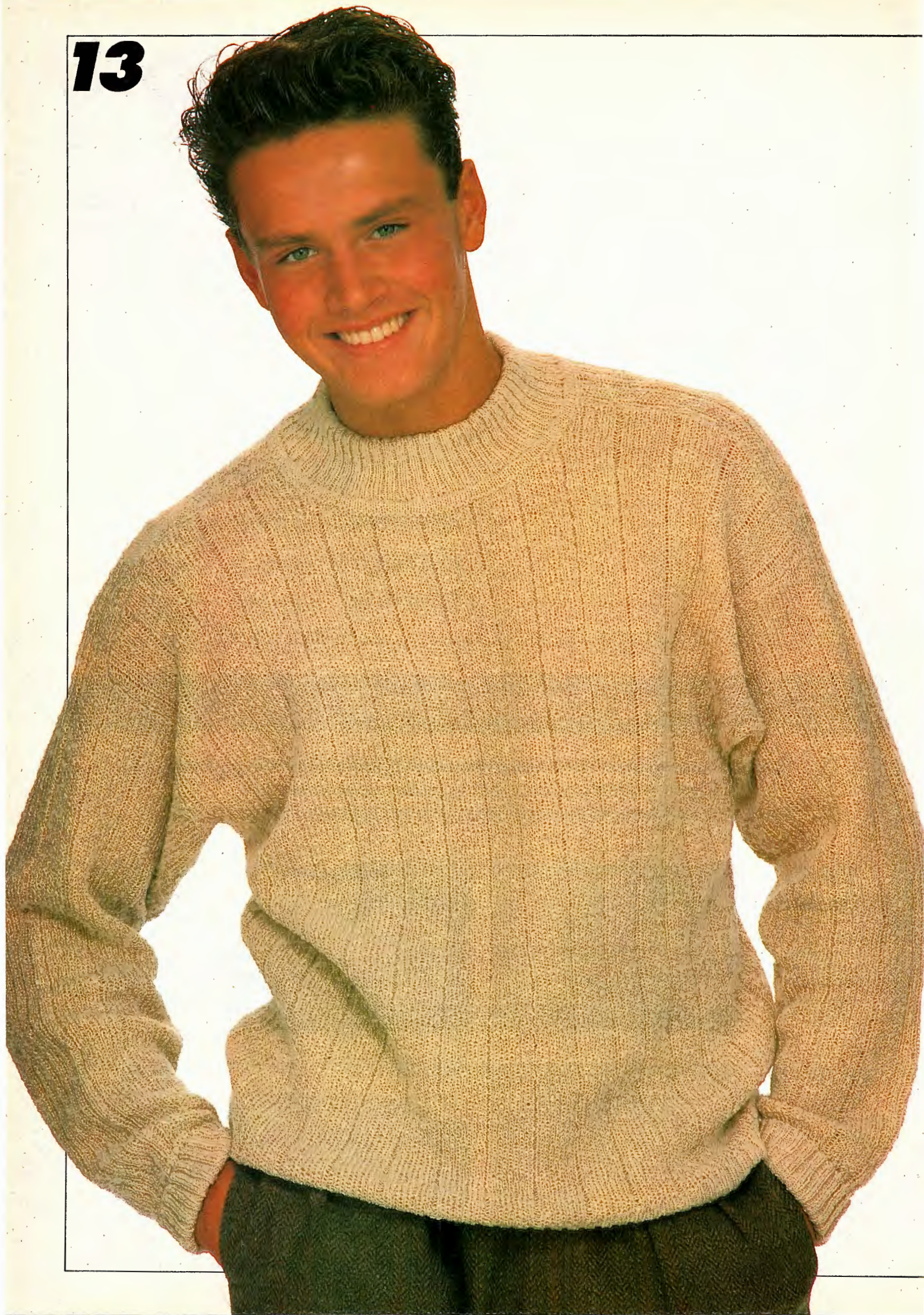
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13



13 MAN'S TEXTURED SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Pfaff or Passap Duomatic machines.

MATERIALS

Celandine Sienna.

2 [2] x 250g cones in main yarn (MY).

Sienna is 50% Silk, 30% Cotton, 20%rylic. If you have difficulty in obtaining this yarn and would like details of their mail order service, please write to Celandine Ltd., 44 Kirkgate, Otley, West Yorkshire LS21 3JH.

SILVER GAUGE READING

Medium fine yarn.

MEASUREMENTS

To fit chest 92-97 [102-107] cm, 36-38 [40-42] in.

Actual size 102 [112] cm, 40 1/4 [44 1/4] in.

Length to back neck 66 [69] cm, 26 [27 1/4] in.

Sleeve seam 49 [51.5] cm, 19 1/2 [20 1/4] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

25 stitches on each bed and 77 rows to 10 cm, 4 in measured over pattern (stitch size setting approximately 4 1/2/4 1/2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Count Ns and pushers in NWP as sts when shaping. Use two strands of yarn tog for welts and cuffs. Use one strand of yarn for back, front and sleeves.

SPECIAL CAST OFF FOR SADDLE SHAPINGS

Transfer all sts to the back bed and leave Ns on front bed in WP. Cast off from right to left. K the first st by hand. Transfer the new st to its adjacent N. Push the first N on front bed up as far as it will go, bring the yarn round it, then K the second st. * Transfer the st as before. Push up the next N on front bed. Bring the yarn round it, then K the st. Repeat from * to end. (Do not release the loops held on the front bed until all the sts have been cast off.)

BACK

Handle down. Orange strippers. Set up 65 [71] Ns at left and right of centre 0 on each bed in WP. 130 [142] Ns on each bed in WP. Arrange Ns for 2x2 rib as in Diagram 1. Rack 1 turn to the left. Set lock on N/N and stitch size to 2/2. Using 2 strands of MY tog, K 1 row. Set lock on CX/CX and stitch size to 3 1/2/3 1/2. K 2 rows. Rack 1 turn to the right. Set RC at 000. Set lock on N/N and stitch size to 4 1/4/4 1/4. K 54 rows. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 3 1/2/3 1/2. K 2 rows. Set lock on N/N and stitch size to 3/3. Using 1 strand of MY, K 1 row. Put a pusher into WP under every front bed N in WP. Transfer sts and arrange pushers as shown in Diagram 2.

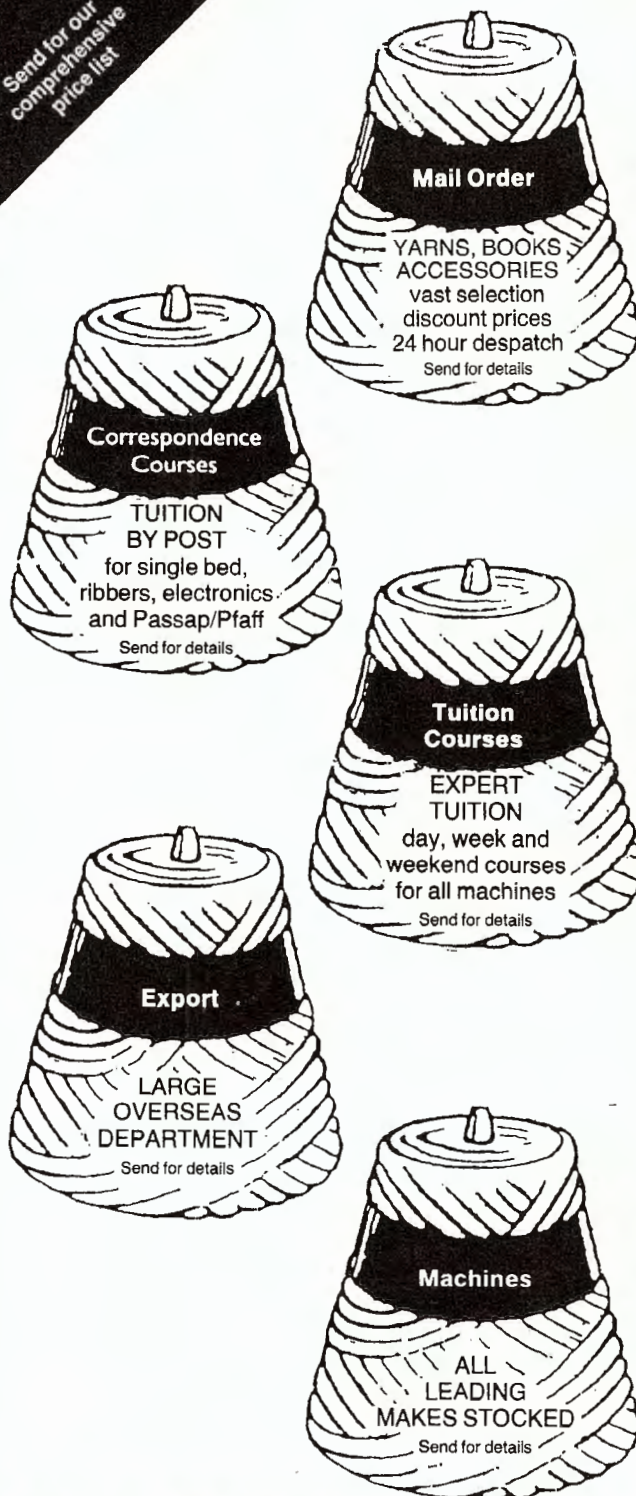
Set RC at 000. Set lock on N/BX ↔ and stitch size to 4 1/2/4 1/2. K 228 [242] rows. Work measures 39.5 [41.5] cm, 15 1/2 [16 1/4] in. Place marker at each end *. K 178 [186] rows. RC shows 406 [428] and work measures 62.5 [65.5] cm, 24 1/2 [25 3/4] in.

SHAPE SHOULDERS

Put a pusher into WP under every back bed N in WP. Set lock on BX/BX ↔. Return 3 [5] pushers on each bed into the blocking rail at opposite end to lock on next 6 rows. Return 4 pushers on each bed into the blocking rail at opposite end to lock on next 20 rows. Place a marker between the 11th and 12th Ns at left and right of centre to mark back neck. Transfer all front bed sts to back bed. Cast off the two shoulders and back neck separately, using

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DIAGRAM 1

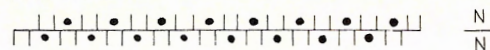


DIAGRAM 2

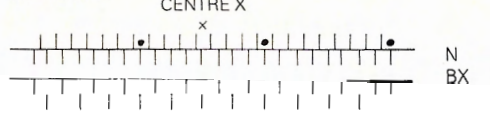
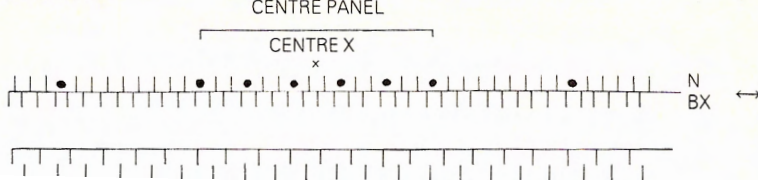


DIAGRAM 3



◀59 the special method (see Knitting Notes). Return pushers into blocking rail.

FRONT

Work as for back to *. K 158 [168] rows.

SHAPE NECK

Transfer the centre 22 sts on front bed to corresponding Ns on back bed. Using a length of MY, cast off these sts using the special method (see Knitting Notes). Return pushers under these Ns to blocking rail. Note position of pushers. Return pushers under Ns on front bed at right into the blocking rail. Put a pusher into WP under every back bed N at left in WP. Bring all pushers into WP on front bed at left. Release the arrow keys. Set lock on BX/BX. Using WY, K 4 rows. Take lock to the right. Return pushers on each bed at left into the blocking rail. Put a pusher into WP under every back bed N at right in WP. Put a pusher into WP under every front bed N at right in WP and arrange as noted. Cont on these sts for

first side. Set lock on BX/BX ↔. Using MY, K 1 row. (Remember to return pushers to blocking rail.) Dec 1 st on each bed at beg of next and foll 8 alt rows. K 3 rows.

SHAPE SHOULDER

Return 3 [4] pushers on each bed into the blocking rail at opposite end to lock on next and foll 6 alt rows. K 1 row. Return 3 pushers on each bed into the blocking rail at opposite end to lock on next and foll 5 alt rows. Transfer all sts to back bed. Cast off using the special method (see Knitting Notes). Return pushers to blocking rail. With lock at left, unravel WY. Put a pusher into WP under every back bed N at left in WP. Put a pusher into WP under every front bed N at left in WP and arrange as noted. Finish to correspond with first side reversing shapings.

RIGHT SLEEVE

Handle down. Orange strippers. Set up 34 [35] Ns at left and right of centre 0 on each bed in WP. 68 [70] Ns on each bed in WP.

Arrange Ns for 2x2 rib as in Diagram 1. Rack 1 turn to the left. Set lock on N/N and stitch size to 2/2. Using 2 strands of MY tog, K 1 row. Set lock on CX/CX and stitch size to 3 1/2/3 1/2. K 2 rows. Rack 1 turn to the right. Set RC at 000. Set lock on N/N and stitch size to 4 1/4/4 1/4. K 44 rows. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 3 1/2/3 1/2. K 2 rows. Set lock on N/N and stitch size to 3/3. Using 1 strand of MY, K 1 row. Put a pusher into WP under every front bed N in WP. Transfer sts and arrange pushers as shown in Diagram 3. Set RC at 000. Set lock on N/BX ↔ and stitch size to 4 1/2/4 1/2. (Remember to place pushers under front bed Ns.) Shape sides by inc 1 st on each bed at each end of next and every foll 8th row until there are 144 [148] sts on each bed. K 19 [31] rows. RC shows 316 [336] and work measures 49 [51.5] cm, 19 1/4 [20 1/4] in. (K 1 row extra for left sleeve.)

SHAPE TOP

Transfer 58 [60] sts at both edges

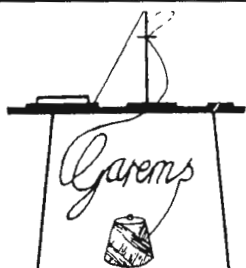
from front bed to corresponding Ns on back bed. Cast off 58 [60] sts at both sides using special method (see Knitting Notes). Return pushers under these Ns to blocking rail. 28 sts on each bed. K 138 [156] rows. (Remember to return pushers to blocking rail.) Using special method, cast off 12 sts on each bed at beg of next row. K 1 row. Cast off 2 sts on each bed at beg of next and foll alt row. K 1 row. Dec 1 st on each bed at beg of next and foll 10 alt rows. K 1 row. Fasten off.

LEFT SLEEVE

Work as for Right Sleeve, reversing shapings by noting alteration in number of rows worked.

NECKBAND

Handle down. Orange strippers. Set up 156 Ns on each bed in WP. Arrange Ns for 2x2 rib as in Diagram 1. Rack 1 turn to the left. Set lock on N/N and stitch size to 3 1/2/3 1/2. Using 1 strand of MY, K 1



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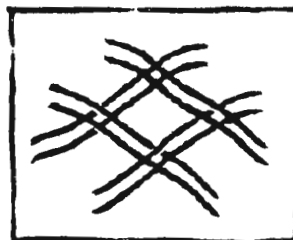
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row. Rack 1 turn to the right. K 1 row. Set RC at 000. K 50 rows. Push up empty Ns in between Ns on both beds to WP. Black strippers. Set lock on CX/CX. Using 2 strands of MY tog, K 2 rows. Set lock on N/GX. K 4 rows. Break yarn. Set lock on GX/N. Using 2 strands of MY tog, K 4 rows. Using WY, K a few rows and release from machine. Set lock on N/GX. Using WY, K a few rows and release from machine.

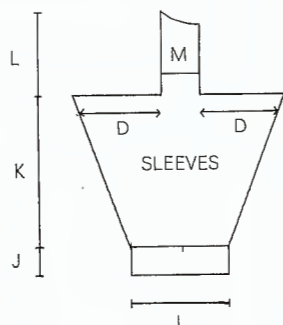
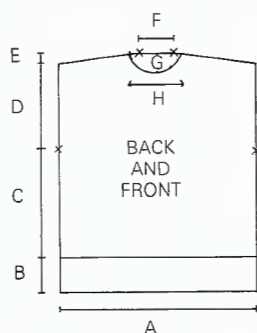
PRESSING

With wrong side facing, pin out all

pieces to measurements given. Steam carefully.

MAKING UP

Join saddle shoulder extensions to back and front shoulders. Set in sleeves. Join side and sleeve seams. Join neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY first on the outside then on the inside. Fold neckband in half to inside and slip stitch into position.



A = 51.5 [56.5] cm	H = 16 cm
B = 10 cm	I = 27 [28] cm
C = 29.5 [31.5] cm	J = 8 cm
D = 23 [24] cm	K = 41 [43.5] cm
E = 3.5 cm	L = 21.5 [24] cm
F = 8.5 cm	M = 11 cm
G = 6 cm	

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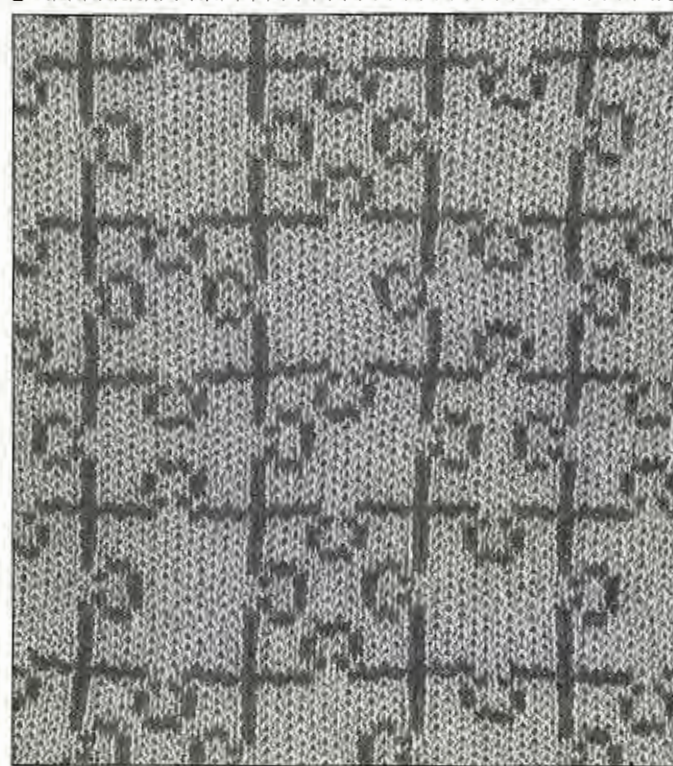
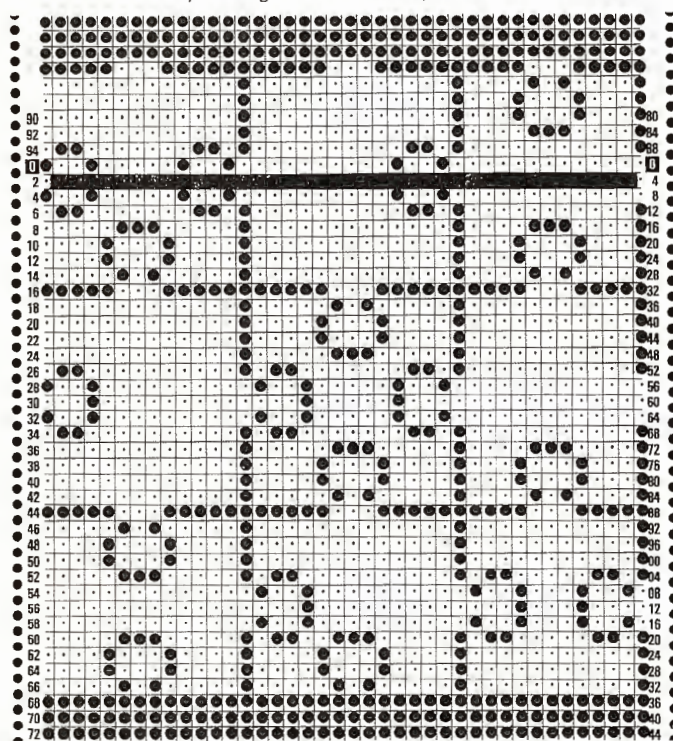
8/22

It appears that this may be the next craze after the liquorice all sorts pattern as it has been requested repeatedly lately. The sample has been knitted in plain colours, so you can see the effect easily but I like it best with a tweedy or multi-coloured yarn for the main colour and a plain contrast for the secondary.

picture and use the jigsaw punchcard as a guide for Swiss Darning over it. Remember that each square on a Duomatic punchcard represents 1 stitch wide and 2 rows high.

I think it looks most effective, whatever method you use, if the background is knitted in bright primary colours and the jigsaw outline in black or dark colour.

The sample has been knitted in Birds Eye Fair Isle.



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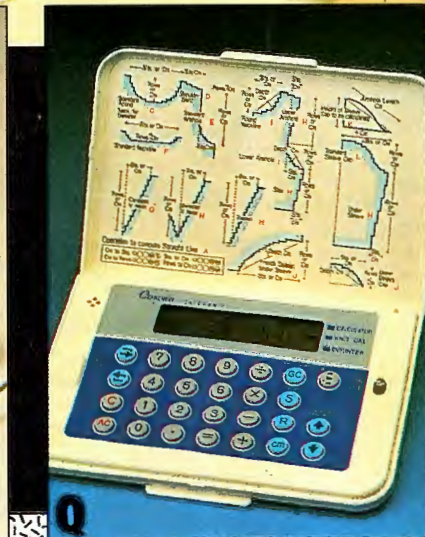
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FUN WITH BUTTONS costs £3.95 inc. p&p (see ordering details opposite).



Beside Lake Windermere

Once again Wendy has used teddy bears as models. The graphs for knitting the boats and elephants pictured can be found in Wendy's new book 'Fun with Buttons'.

(Garment patterns are not included in the book.)

So many knitters enquire about Wendy's bears that now, for the first time, she is making available to knitters her very own Lakeland Bear. Beautifully made from a dark golden, quality fur fabric, these 18" bears are fully jointed and perfect for dressing.

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(Sorry, garment patterns NOT available separately.)

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14 WOMAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines, with or without a ribber.

MATERIALS

Atkinson's 4 ply Software.
1 [1] x 400g cone in White (MC).
1 [1] x 400g cone in Black (C).

4 ply Software is 60% Wool, 40% Nylon. If you have difficulty in obtaining this yarn and would like a list of your local stockists, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, West Yorkshire WF5 9SA.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.
Actual size 103 [117] cm, 40½ [46] in.
Length to shoulder 65 [69] cm, 25½ [27¼] in.
Sleeve seam 48 cm, 19 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

33 stitches and 33 rows to 10 cm, 4 in measured over Fair Isle patt (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.



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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 86 [98] Ns at left and right of centre 0 to WP. 172 [196] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using C, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 2 rows. Using MC, K 22 rows. Using C, K 4 rows. Using MC, K 2 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns.

* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 2 rows. Using C, K 4 rows. Using MC, K 19 rows. Using C, K 5 rows. Using MC, K 19 rows. Using C, K 4 rows. Using MC, K 2 rows. Push Ns from NWP to WP and make a hem by placing

loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

Inc 1 st at each end. 172 [196] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Take carriage across twice without knitting. Set RC at 000. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Using MT, K 110 [116] rows. Work measures 39 [41] cm, 15½ [16¼] in.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. 156 [180] sts **.
K 84 [90] rows. RC shows 196 [208] and work measures 65 [69] cm, 25½ [27¼] in.

SHAPE SHOULDERS

Cast off 16 [20] sts at beg of next 4 rows and 18 [22] sts at beg of foll 2 rows. Cast off rem 56 sts.

FRONT

Work as for back to **. K 62 [68] rows. 22 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 30 sts. Using nylon cord K 63 [75] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

K 1 row. Cast off 5 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 50 [62] sts rem. K 4 rows.

SHAPE SHOULDER

Cast off 16 [20] sts at beg of next and foll alt row, K 1 row. Cast off rem 18 [22] sts.

With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 56 [59] Ns at left and right of centre 0 to WP. 112 [118] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). K 1 row. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 172 [186] sts. K 20 [4] rows. RC shows 139 and work measures 42 cm, 16½ in. Place marker at each end. K 8 rows. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 66 [70] Ns to WP. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 65 [68] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 112 [118] sts at lower edge of sleeve on to Ns, gathering evenly. Using MT+4, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 170 Ns on both beds to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 12 rows. Using C, K 4 rows. Using MC, K 6 rows. Using C, K 4 rows. Using MC, K 1 row. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER
Push 170 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 1 row. Using C, K 4 rows. Using MC, K 5 rows. Using C, K 5 rows. Using MC, K 5 rows. Using C, K 4 rows. Using MC, K 1 row. Push Ns from NWP to WP and make a

hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

With P side facing, pick up sts around neck edge and place on to Ns. Using MT+4, K 1 row. Cast off.

ARMHOLE ROLLS

(Make 2)

Using C, cast on 126 [138] sts by hand. Set RC at 000. Using MT-1, K 12 rows. Cast off.

PRESSING

With wrong side facing, pin out all

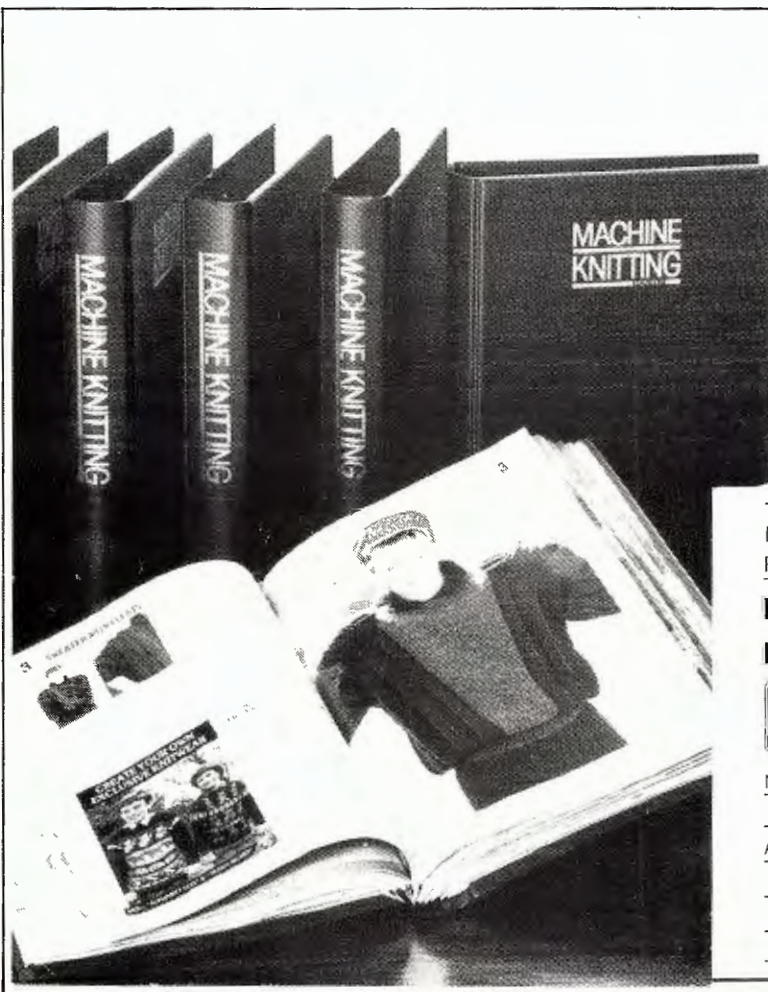
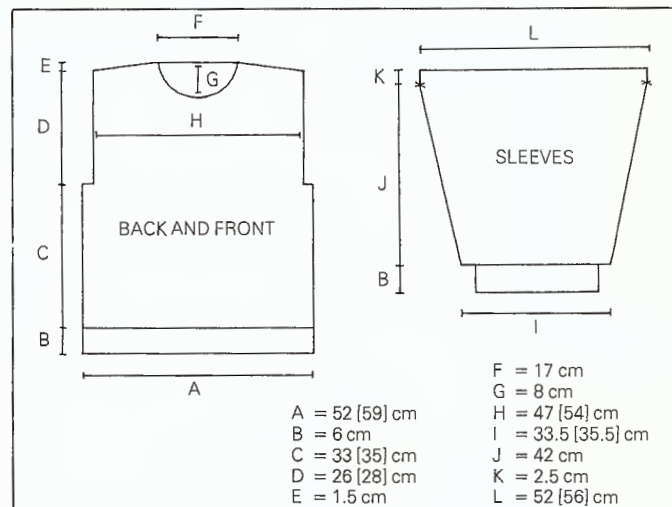
pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. With wrong side of armhole rolls to right side of armholes, pin into position along side edge of armhole. Pin cast off edge of sleeve on top of armhole roll with right side of sleeve to right side of back and front. Sew in sleeves sewing rows above markers to cast off sts on back and front. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside.



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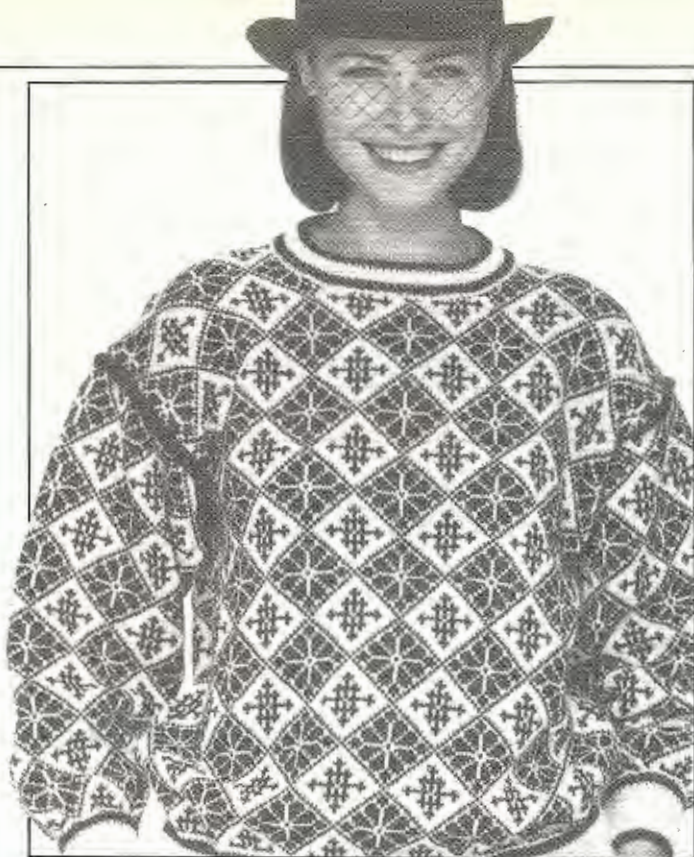


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15 GIRL'S CARDIGAN AND SKIRT

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Amber Academy 4 ply.

CARDIGAN

1 [1, 1, 1, 1] × 340g cone in White (MC).

1 [1, 1, 1, 1] × 340g cone in Green (A).

A small amount in Orange (B) and Gold (C).

6 buttons.

SKIRT

1 [1, 1, 1, 1] × 340g cone in Green (A).

Elastic to fit waist.

3 mm crochet hook.

(One cone of A is sufficient for cardigan and skirt.)

Academy is 100% Acrylic. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amberyarn, Greendale Mills, Thackley Old Road, Windhill, Shipley, West Yorkshire.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

CARDIGAN

To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.

Actual size 57 [62, 66, 72, 77] cm, 22½ [24½, 26, 28½, 30½] in.

Length to back neck 34 [37.5, 41, 44.5, 48] cm, 13½ [14¾, 16¼, 17½, 19] in.

Sleeve seam 20 [24, 28, 32, 36] cm, 8 [9½, 11, 12½, 14¼] in.

SKIRT

Knitted length 27 [30.5, 34, 39, 43] cm, 10¾ [12, 13½, 15¼, 17] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

CARDIGAN

32 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).

SKIRT

30 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch on MT+1 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

When casting off, make chains in spaces where Ns are in NWP. Count Ns in NWP as sts.

PATTERN NOTES

STRIPE PATTERN

K 0 [0, 0, 2, 0] rows C, 0 [0, 0, 2, 0] rows B, 0 [0, 0, 2, 0] rows A and 0 [5, 0, 10, 2] rows MC. * K 2 rows A, 2 rows B, 2 rows C, 2 rows B, 2 rows A and 10 rows MC. Rep from * throughout.

CARDIGAN

BACK

Push 43 [48, 54, 60, 65] Ns at left and 43 [48, 54, 59, 65] Ns at right of centre 0 to WP. 86 [96, 108, 119, 130] Ns. Using MT and WY,

cast on and K a few rows ending with carriage at right (left, right, left, right). Set RC at 000. Cont in stripe patt. K 4 rows. Inc 1 st at right edge of next and every foll 3rd [4th, 4th, 5th, 5th] row until there are 97 [107, 119, 130, 141]



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sts. K 7 [2, 7, 2, 7] rows. RC shows 42 [47, 52, 57, 62] *. Place marker at right edge. K 46 [46, 46, 48, 50] rows. RC shows 88 [93, 98, 105, 112]. Place marker at right edge. K 8 [3, 8, 3, 8] rows. Dec 1 st at right edge of next and every foll 3rd [4th, 4th, 5th, 5th] row until 86 [96, 108, 119, 130] sts rem. K 3 rows. RC shows 130 [140, 150, 162, 174]. Using WY, K a few rows and release from machine.

RIGHT FRONT

Work as for Back to *

SHAPE NECK

Cast off 3 [3, 3, 4, 4] sts at beg of next row. K 1 row. Cast off 2 sts at beg of next row. K 1 row. Dec 1 st at beg of next and every foll alt row until 90 [99, 111, 120, 131] sts rem. K 14 [12, 12, 12, 13] rows. RC shows 63 [68, 73, 80, 86]. Using WY, K a few rows and release from machine.

LEFT FRONT

Work as for Right Front, reversing shapings by reading right for left and left for right.

SLEEVES

Join shoulder seams. Push 43 [46, 49, 52, 55] Ns at left and right of centre 0 row to WP. 86 [92, 98, 104, 110] Ns. With P side facing, replace 43 [46, 49, 52, 55] sts below WY at each side of shoulder on to Ns. Set RC at 000. Using MT and keeping stripe patt correct, K 5 [8, 10, 12, 14] rows. Shape sides by dec 1 st at each end of next and every foll 7th [8th, 10th, 12th, 14th] row until 66 [72, 78, 84, 90] sts rem. K 3 [9, 7, 5, 3] rows. RC shows 72 [90, 108, 126, 144]. Dec 1 st. 65 [71, 77, 83, 89] sts. Transfer every 3rd st to adjacent N and push empty Ns to NWP. Using MT-2 and MC, K 20 rows. Using MT+2, K 1 row. Using MT-2, K 20 rows. Cast off (see Knitting Notes).

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and leave until dry.

WELT

Graft side seams. Unravel WY. Push 137 [149, 161, 176, 188] Ns to WP. With P side facing, pick up 137 [149, 161, 176, 188] sts along lower edge and place on to Ns. Using MT and MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 20 rows. Using MT+2, K 1 row. Using MT-2, K 20 rows. Cast off (see Knitting Notes).

NECKBAND

Push 74 [77, 80, 83, 86] Ns to WP.

With K side facing, pick up 74 [77, 80, 83, 86] sts evenly around neck edge and place on to Ns. Using MT and MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 10 rows. Using MT+2, K 1 row. Using MT-2, K 9 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, K 3 rows. Using WY, K a few rows and release from machine.

BUTTONHOLE BAND

Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold welt in half and catch down on inside. Push 110 [119, 131, 140, 152] Ns to WP. With P side facing, pick up 7 sts along neckband, 90 [99, 111, 120, 131] sts along front edge and 13 [13, 13, 13, 14] sts along welt edge and place on to Ns. Using MT and MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 6 rows. Counting from left edge, make buttonholes over 5th, 6th, 7th, 8th; 25th, 26th, 27th, 28th; 44th, 45th, 46th, 47th; 64th, 65th, 66th, 67th; 83rd, 84th, 85th, 86th; 103rd, 104th, 105th and 106th [5th, 6th, 7th, 8th; 26th, 27th, 28th, 29th; 47th, 48th, 49th, 50th; 68th, 69th, 70th, 71st; 89th, 90th, 91st, 92nd; 110th, 111th; 112th and 113th; 8th, 9th, 10th, 11th; 31st, 32nd, 33rd, 34th; 53rd, 54th, 55th, 56th; 76th, 77th, 78th, 79th; 98th, 99th, 100th, 101st; 121st, 122nd, 123rd and 124th; 5th, 6th, 7th, 8th; 31st, 32nd, 33rd, 34th; 56th, 57th, 58th, 59th; 82nd, 83rd, 84th, 85th; 107th, 108th, 109th, 110th; 133rd, 134th, 135th and 136th; 8th, 9th, 10th, 11th; 35th, 36th, 37th, 38th; 62nd, 63rd, 64th, 65th; 89th, 90th, 91st, 92nd; 116th, 117th, 118th, 119th; 143rd, 144th, 145th and 146th] sts. K 6 rows. Using MT+2, K 1 row. Using MT-2, K 6 rows. Work buttonholes over same sts as before. K 6 rows. Cast off (see Knitting Notes).

BUTTON BAND

Work as for buttonhole band, omitting buttonholes.

MAKING UP

Join sleeve and cuff seams. Fold cuffs and front bands in half to inside and catch down. Finish buttonholes and sew on buttons.

SKIRT

MAIN PART

Push 82 [92, 102, 118, 130] Ns to WP. Using MT+1 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 8 rows. * Push 13 [14, 15, 17, 20] Ns at left to HP on next and foll 4 alt rows, K 1 row **.

Push Ns from HP to UWP. K 16 rows *. Rep from * to * 13 [14, 15, 15, 16] times more, then from * to ** once. Push Ns from HP to UWP, K 8 rows. Using WY, K a few rows and release from machine.

WAISTBAND (TWO PIECES)

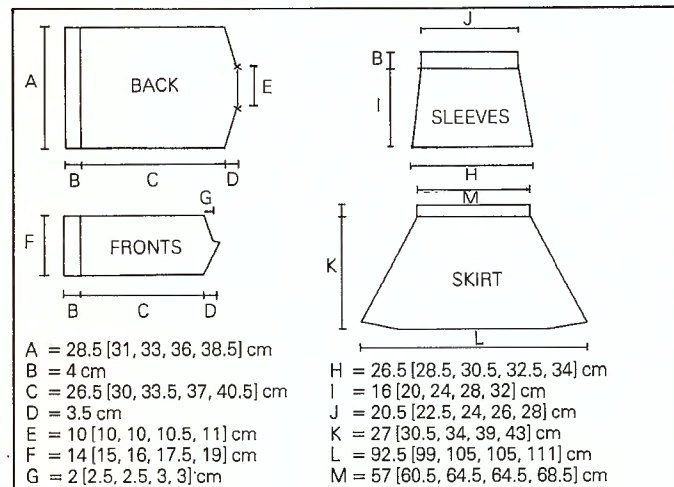
Push 84 [88, 92, 96, 100] Ns to WP. With P side facing, pick up 84 [88, 92, 96, 100] sts along half of waist edge and place on to Ns. Using MT and A, K 10 rows. Using MT+3, K 1 row. Using MT, K 10 rows. Using MT+5, K 1 row. Cast off using a latch tool.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and leave until dry.

PRESSING

Graft seam. Join waistband seams. Fold waistband in half to inside and catch down, leaving a small opening. Insert elastic and join ends. Close opening. Work one row of double crochet and one row of crab stitch (double crochet worked from left to right) around lower edge. Alternatively, fold 1-cm hem to inside and catch down neatly.



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LET'S TRY INTARSIA

Hello everyone – it's great to be with you again. Charlie Artist – this month's picture – was drawn by my father and really does remind me of him! It's great, I think, for all ages.

I knitted my sample on a standard gauge machine using bright yellow acrylic from Bonnies Wools.

There are three important rules to remember throughout the series. Please read through them carefully before you start to knit.

RULE 1 Although you can use a variety of textures, you must keep the same tension throughout your knitted picture. If you're using four ply yarn to knit your garment, you must use a four ply or equivalent thickness for your picture. You'll find the Silver Gauge very useful for this.

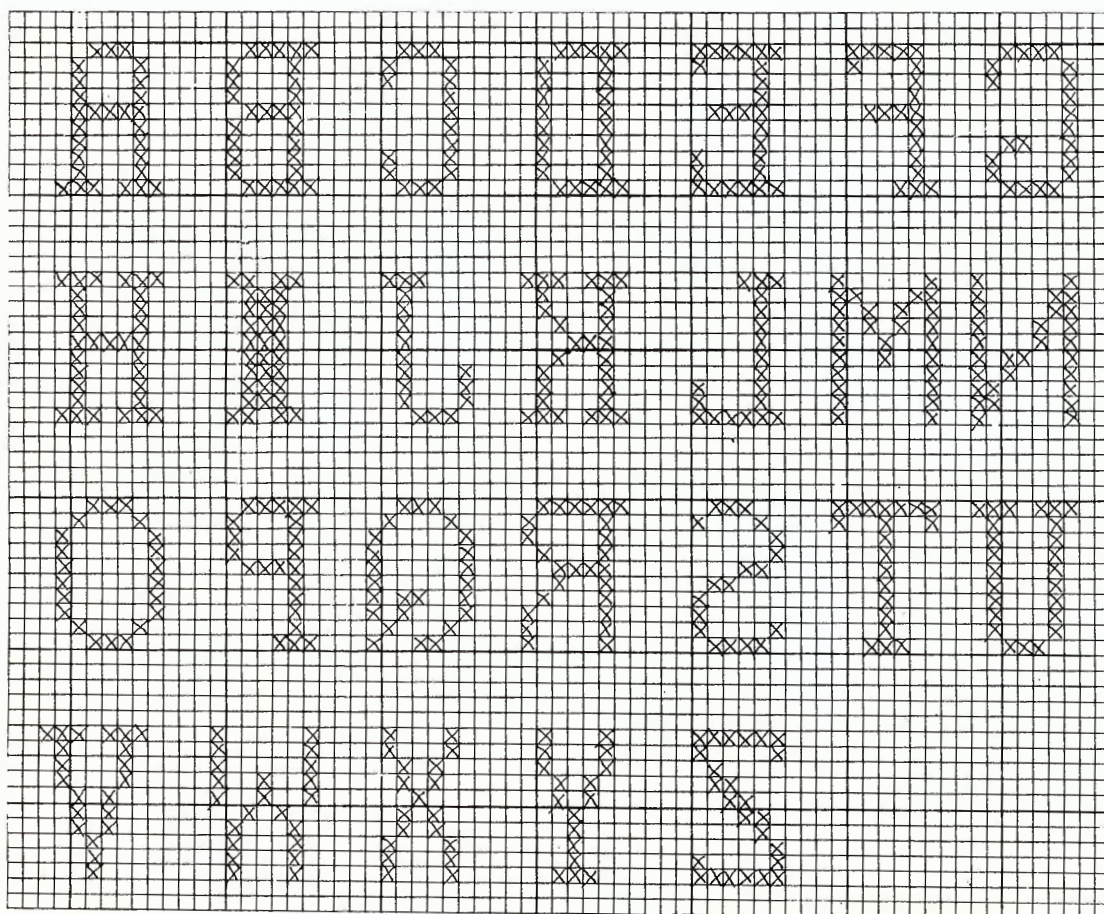
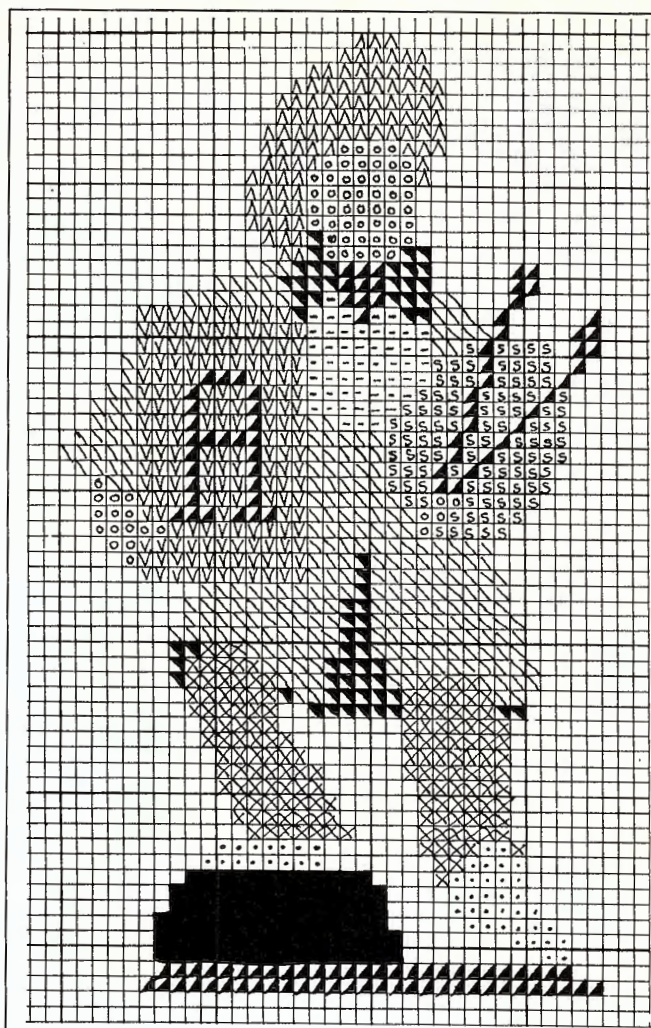
RULE 2 Take great care not to mix yarns that should be washed with those which should only be dry

cleaned. Machine-washable yarn should not be mixed with hand wash only yarn.

RULE 3 This is probably the most important rule – before you start knitting, make absolutely sure that the colours you're about to use are fast. Nothing will be more disappointing than to spend a long time knitting a complicated picture, only to find your efforts have been ruined in the first wash.

I've given you the alphabet in reverse in case, as I did, you fancy your initial on his board. Don't forget, you can always Swiss Darn the initial. His eyes and nose are French Knots. I chain stitched his moustache, the paint on his palette and his brushes. As an added attraction, you could always add bobbles and ridges of bright colour down the sleeves, using holding position. This will give the impression of splashed paint. You can also use a random-dyed yarn for your garment and strong, bold colours for Charlie. I hope you enjoy knitting him and don't forget my favourite motto – several rows a day keeps the blues away. See you all next month.

Themla Dawson



TENSION.
28 stitches and 46 rows
to 10cm 4in measured
over stocking stitch
(tension dial setting
approx 6)

YARN COLOURS

- Dark Brown
- Stone
- ▲ Black
- ▼ Peach
- V Gold
- X Royal Blue
- △ Dark Green
- Flesh Colour
- White
- \ Red
- S Cream

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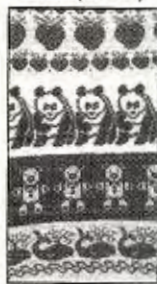
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SET 4. (40 sts)



SET 2. (24 sts)



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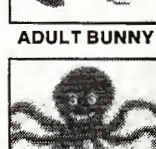
PYRENEAN
MOUNTAIN DOG



SET 5. (24 sts)



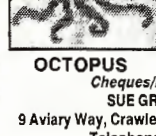
SET 3. (12 sts)



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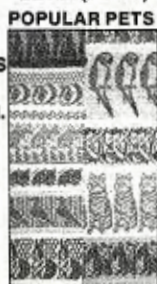
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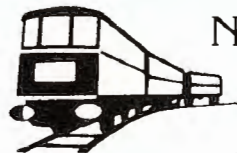
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RIS BISHOP SPECIAL

For my design this month, I have taken a seasonal theme of **stars and snowflakes**, but treated them in such a way that they will be suitable for all seasons of the year. Of course, Christmas time provides a wonderful excuse for introducing some lurex or other fancy yarns into your knitting which you may usually be more reserved about. As usual my designs have 'short floats' so they are suitable for all age groups. The two border designs are also suitable for '12 stitch' machines and chunky machines.

Yarns and colours

These designs look most effective in black and white, or other really strong contrasts of colour. In the samples illustrated, I have added a touch of silver lurex which gives the designs a more exotic and seasonal flavour.

Design A

Knit welts in black.

* Knit 2 rows plain silver and 2 rows black.

Using 'border 1' card, knit 15 rows Fair Isle with black in feeder 1 and white in feeder 2.

Knit 2 rows plain black. Repeat from * once more.

Knit 2 rows plain silver and 2 rows white.

Knit main card in Fair Isle with white in feeder 1 and black in feeder 2, for as many rows as necessary to complete garment piece.

Design B

Knit welts in black.

** Knit 2 rows plain white.

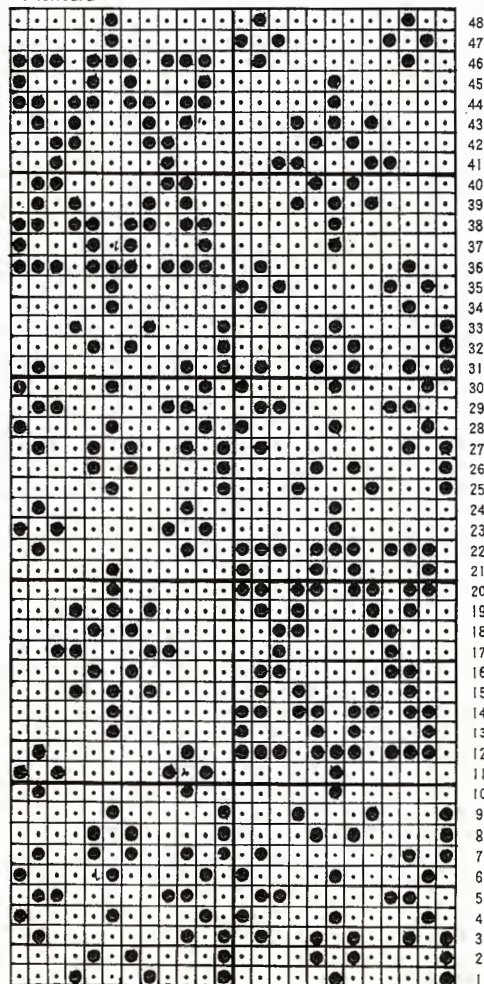
Using 'border 1' card, knit 15 rows Fair Isle with white in feeder 1 and black in feeder 2.

Knit 2 rows plain white and 2 rows black.

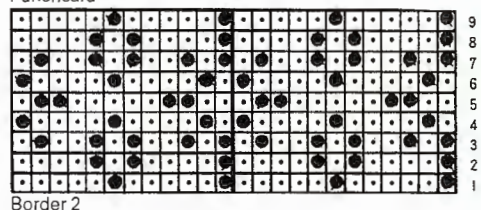
Using 'border 2' card, knit 9 rows Fair Isle with black in feeder 1 and silver in feeder 2.

Knit 3 rows plain black (so that carriage finishes at same side as white yarn). Repeat from **.

Punchcard

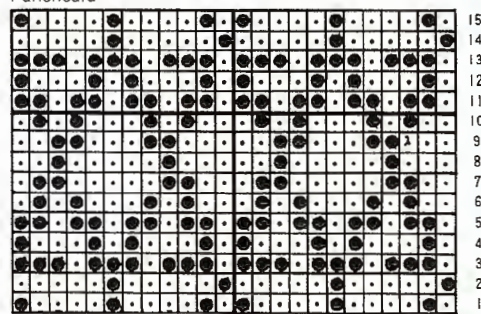


Punchcard



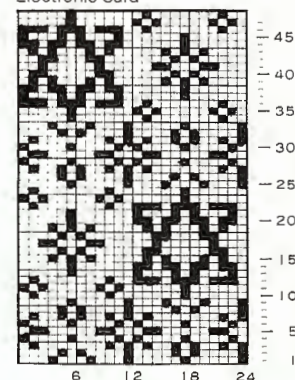
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Punchcard

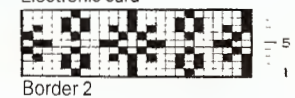


Border 1

Electronic Card

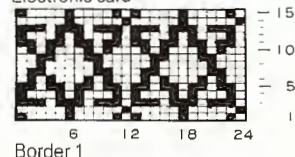


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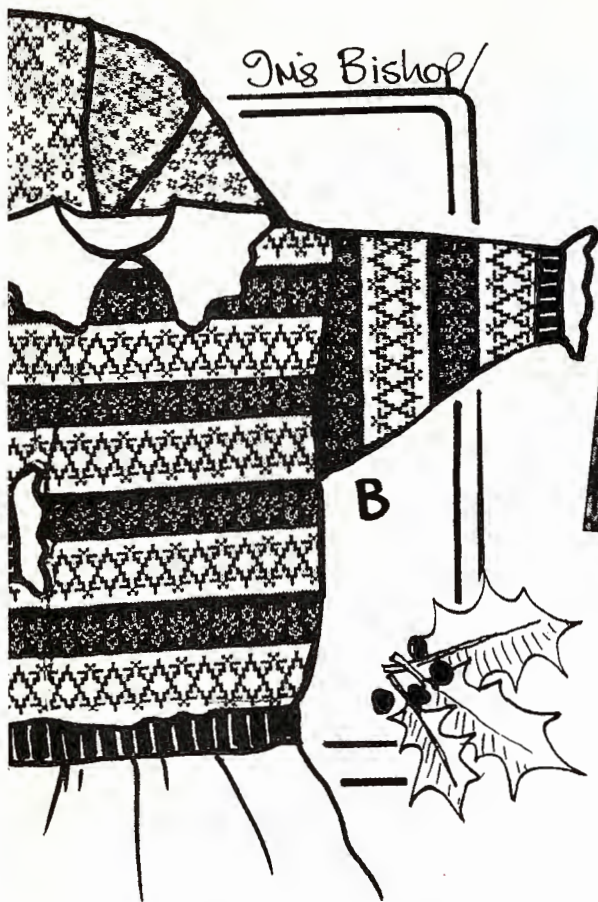
Border 2

Electronic card



Border 1





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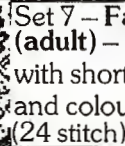
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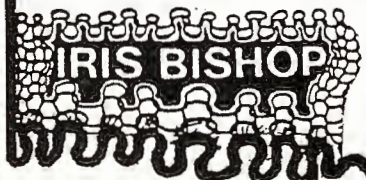
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TALKING POINT

We are fortunate at Machine Knitting Monthly that we use the policy of giving readers as much information about the patterns as we possibly can, so that, hopefully, the garments, when they are made up, will look just like the photograph in the magazine. What is more, we are always interested to know if something isn't right, so that we can work out the reason. If you have seen some continental patterns and can understand them you will realise that we, as knitters, are comparatively spoiled. Some, not all, foreign patterns offer an eye-catching photograph, plus a diagram with dimensions if you are lucky and occasionally a tension guide. Patterns are known that have instructions for one size only (and for children this might be simply an age suggestion), no tension guide and no measurement diagram. For these patterns you just sit down, cast on the numbers given and hope for the best. If the completed article doesn't look remotely like the one in the picture you might feel you have plenty of right to complain, so we try to do the opposite to the guessing-game type of pattern and tell you all that we know about it.

Some yarns are quite costly and being confident that provided you follow the pattern all will be well, can only make life easier, even for the expert machine knitter. Even so, things do go wrong sometimes, let us consider why.

PATTERN RATING

We use a star system to show how much expertise is required for a particular garment. It is not easy to tell just how much experience a knitter thinks is necessary before she considers herself to be a one, two or three star knitter. If you fall in love with a design do not always be put off by the stars. Read further into the pattern, you might well be surprised to find that there is nothing in the pattern that you cannot do, provided you are prepared to spend a little extra time making the garment. If there is something new for you to learn especially to make this pattern, try using a free hour or so to practise before you start. Never tackle a new method if you only have time to actually knit a garment with which you are familiar, you may well end up with frustration and half a garment at the end of the time you have allowed yourself.

MACHINES

It is very unlikely that you will think of making an article that has specific instructions for a machine that is nothing like yours. Each

pattern is carefully checked before being printed and where possible we put the patterns into categories that suit as many machines as possible. If you are particularly attracted to patterns that cannot be made on your machine, don't give up entirely. Set the pattern aside and when you are next at a Machine Knitting Exhibition go to a stand exhibiting that type of machine and discuss the differences with the people on the stand. Yes, they might well try to persuade you to buy their machine, but they will also talk to you about the differences and help you to understand how theirs works. This may help you to know how to make your machine operate to form the same pattern or shape.

If all else fails, ask yourself how often patterns for that machine appeal to you, just how frequently you have had to set one of "their" patterns aside and then ponder the possibility of buying the other machine.

SILVER GAUGE READING

If you want to use another yarn from the suggested one in the materials section then you ought to have a silver gauge. This is a useful small gadget that measures the thickness and texture of yarns and tells you what type of yarn it is so that you can use another yarn if you wish to. We measure against the silver gauge and tell you which marking it is on the gauge. If you have a silver gauge, then you may test the yarn you propose to use. If you do not obtain a similar reading on your gauge you are unlikely to finish with a satisfying garment. If the measurements are correct the texture may be either too loose or too harsh and tight.

We are not pushing a particular yarn at any time, we simply know that the original garment looked fine worked in the yarn used for the samples and that you will get a suitable article, similar to the one in the picture, if you use that yarn too.

MATERIALS

Using a silver gauge tells you whether the yarn you want to use will give a similar tension to the one stated. What it cannot tell you is whether the texture will be the same. Some yarns are smooth and silky, others of the same thickness can be hairy, or bobbly, and will produce an attractive surface but one not at all like the one in the photograph. When you buy cones of yarn, if you are buying them "on spec", try to find time to work a swatch with them as they arrive. Keep the swatch handy in a stock file or even pinned to the cone, with all the

details attached. Then, when you see a pattern you like you can compare the swatch made earlier with the picture and decide whether this yarn will make up in a similar way. This is especially important if you are mixing yarns, using two or three strands of various colours or qualities together.

You will need a tension sample too, to think about how tightly or loosely you want to work the yarn. Simply accepting the yarn as standard 4 ply isn't really enough, fibres differ in yarns and when they are spun they make up into quite different qualities. You may already be aware that besides plain four ply there are four ply perle spun, four ply weight knobby yarns and boucles. Changing yarns around depends upon experience and the more you experiment with different yarns the more expertise you will obtain.

The most obvious way to exchange yarns may seem to be by using the correct yarn as a main yarn but using up left overs for contrasts, say Fair Isle borders. When you work the tension sample for the main part make sure that you make a sample of this Fair Isle part too. The left over yarn might well do, but it might not be quite suitable, it could make that part of the work very solid, if it's too thick or very limp compared with the main parts, if the yarn is too thin. And when you have made up your mind, try washing this sample to make sure that the colours don't run.

Buttons don't seem very important but they can make or break a design. If, when you look at the picture, the buttons don't make much of an impression you would do well to bear that in mind when you go to buy yours. If you go crazy over some buttons in the shop, when you bring them home you may find that they are too heavy, both in style as well as weight, for your garment. Buttons with holes in are quite acceptable, but if the two sides of the fastening are quite thick (say a doubled over rib) a button with a shank back may be more suitable since the shank will sit between the knitting, raising the button on to the work.

Finally, on the subject of buttons, if you are tempted to buy eye-catching buttons, do you really want people to say "Oh, what lovely buttons"? Wouldn't you prefer them to say "Oh, what lovely knitting"?

Do not be put off if the materials section of a pattern includes a crochet hook. Perhaps you use a crochet hook tool for casting off stitches? If so, even if you cannot crochet, you know by now how to hold the hook and that's half the battle. If you can crochet cast off, then you can almost certainly crochet any small edging that needs to be done on a garment, and if you haven't tried it yet you'll be amazed at how quick

it is.

MEASUREMENTS

It's all there, isn't it. Indeed there is so much there that you might like to outline the particular size you are making with a marker pen.

With so many garments being made over sized these days it is necessary to give not only the size we consider it suitable for but also the finished size. If you don't like your sweaters etc so roomy, then you can make a smaller size, provided you keep an eye on the other measurements. You may still need the same armhole depth and back neck measurements for example even though you are taking something off the allround measurement. What is more, you cannot expect the end result to look like the garment in the photograph because the "balance" will be altered. In the same way if you wish to alter the sleeve length and the pattern includes increase for the sleeve, make sure that you can accommodate the increasing before you begin on the sleeve top or cast off. Ideally there should be 5 centimetres left after the last increase before beginning the sleeve top or casting off, unless it has batwing shaping.

Another reason why the garment may look different on you from the model in the picture is somewhat delicate and stems from the fact that she has a model's statistics and we aren't all built the same way. When a model is shown wearing a garment with stripes, be they vertical, horizontal, floral Fair Isle or plain, on her they will hang in straight lines, but if you begin to bulge, ever so slightly, then those lines will no longer be straight and the effect will be different. However if the garment is designed to hang loosely then the lines may still fall straight from the fullest part of the bust.

Look at the diagrams showing the dimensions of the pattern pieces. If you think you are short waisted, decide whether you may need to shorten the pattern. Look at the length of the model too, ask yourself whether you want the lower edge to be at the same place on you, if you want that ribbed welt to fit tightly round your hips or to rest comfortably just above. If you simply get on with the pattern exactly as it is written it will be like buying a garment from a shop, untried, but if you think about it in advance you can be making yourself and your friends custom-made clothes all the time.

TENSION

This is the most important section of all and still there are knitters who don't always bother. It must seem a nuisance to have to make a swatch and then leave it when all you want to do is produce a sweater in a couple of hours. The only answer is to make samples in advance when you don't need

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them or to reserve a time each week for sample making. This is the well organised method and saves time because it's business-like.

The first thing a designer does when she wants to make a pattern is to take a sample and work out the true tension. If you want to repeat the design, you can only do so by obtaining the same tension on your machine. After the tension has been worked out the designer calculates the pattern shapes in stitches and rows by working out quite complicated mathematics. You don't need to do that, but your pieces cannot turn out the same as the designers' unless you are working to the same tension.

Using the incorrect tension is the biggest factor in knitted garments turning out a disappointment. They might fit properly but incorrect tension can result in limp and floppy garments as well as garments so tightly knitted they can almost stand up on their own. Machines do vary, which is why we give an approximate setting, but within a spot or so you should be able to obtain a similar stitch and row count.

ABBREVIATIONS

Beginners may need to refer to the beginning of the magazine for the abbreviations but after a while these will become familiar. However, do not take abbreviations for granted, it is as

well to read them through occasionally to make sure that you have got them right. New knitters might like to copy any unusual ones on to the pattern they are working so that they do not need to keep going back to the beginning of the magazine in the middle of the work.

PATTERN NOTES

Anything that hasn't already been covered in the previous sections may be given here. If the notes tell you to punch a card before you begin, make sure that the pattern will fit your type of machine. If it is a twelve stitch repeat you will need to punch it twice side by side to fit a twenty-four stitch repeat punchcard. But a twenty-four stitch repeat will not always suit a twelve stitch repeat machine. Check to make sure that the pattern repeats either two, four, six or twelve stitches.

MAKING THE GARMENTS

When you have got this far, if you have the correct tension and you have decided on the dimensions you want then everything should go well. Do not try to knit too fast, work evenly and smoothly. Look at each piece as it is finished, there's nothing worse than sighing with relief that a pattern is finished only to find that there is a blemish in the middle of the front that would have merely taken a moment to correct if you had only spotted it while it was still on the machine.

Shelagh Hollingworth

SIMPLE FRAME

ONE STEP ON

Last month, I shared my new 'babies' with you – the Simpleframe R120 and S100. This month, we're definitely on our feet and ready to run!

I must admit, I've spent far longer trying out sample pieces of knitting on my frames than I normally would on a new machine. It's probably because the frame is such a new way of knitting for me – I can't cheat, because I'm not sufficiently familiar with all the techniques to cut corners at this stage! I have, though, used my knowledge of knitting on Japanese machines and the Duomatic to help me through the initial learning curve. One of the techniques I was determined to master from the beginning was the 'e' wrap method of casting on (see Fig. 1) on the S100 singlebed frame. It really is no different than applying the method to any single bed machine. Start by pushing the number of needles required to working position. Some knitters like to hang a slip knot over the end stitch, others prefer to start winding straight away. Whatever your preference, begin with the first needle in working position at the extreme left and wind the yarn round each needle as if you were writing a letter 'e' – hence the name. At this stage, don't think about the bar which will eventually hold the knitting down – just wrap the yarn round the needles. Push the needles fully out (if they were not in this position already), lay the yarn across as usual and very carefully knit one row. Now knit a further ten rows. Starting with the second stitch from the edge, run every alternate stitch down to the 'e' wrap and latch it up with a latch hook. Repeat this process once more, but the second time, run the stitches down to meet those latched up previously. I found it easier to do this in two ten row stages than to latch up over 20 rows all at once, but I'm sure you'll decide for yourself which method you prefer.

This method is for those Simpleframe owners who only have the singlebed model and who like to have a rib welt on the bottom of their garment. (Dare I say, you can always knit the ribs by hand and transfer each stitch to a needle on the frame if you like!) Some are as lucky as I am to have two models. I simply use my R120 for the ribs! Using the doublebed model, I cast on half

the number of stitches required and knitted the depth I needed. I then increased into every alternate stitch to produce the width of knitting I wanted.

Whether you'd rather work the ribs by hand or machine, leave the cast on bar out of action until this point. The rib welt is completed and you have sufficient knitting through which to thread the bar. If you push it through carefully, it won't distort the stitches and you certainly won't have an ugly, stretched cast on row to deal with when you've finished knitting. Finally, use the lace to secure the bar firmly and tighten the knitting as you go along.

I'm sure there must be a million and one different ways of starting knitting off on the S100. Have you a favourite technique you'd like to share with us?

AM I A 'PROPER' MACHINE KNITTER?

One of the problems some frame owners feel is that they are neither hand knitters nor machine knitters. Certainly, listening to comments at exhibitions we've visited, there is a tendency for some knitters to say in hushed tones – 'oh, I've only got a Simpleframe'. (It does remind me of all those hardworking women who are on the go from morning to night and who say apologetically – 'oh, I'm only a housewife'!)

A Simpleframe has latch needles, so it certainly falls under the machine knitting 'umbrella'. That's why we include it in MKM each month. There have been organised seminars for frame knitters in the past at selected venues throughout the country. If there's sufficient interest from one particular area, a session could be arranged. For further details, contact Frame Knitting Limited direct at PO Box 21, Oakham, Leicestershire LE15 6XB.

Joining a knitting club or class is also useful for beginners. It really doesn't matter what machine you have and it really is important not to feel intimidated by other knitters who may have a newer, more sophisticated machine than you use. Clubs provide a nice, social break and it's reassuring to know that there's probably help at hand if you've a specific problem with your knitting.

It's usual for club members to bring along their own creations for others to see and this can be an experience which is enjoyable, inspiring and informative. You can

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see, at first hand, the many ways of designing seemingly similarly shaped garments!

At some point, like me, you're bound to want to start adding your own flair to your knitting. This may be simply changing the colour or adding a few stripes in the early stages, but it could soon develop into trying out complicated colour combinations in Fair Isle and intarsia. With this in mind, do you hunt through the baskets of odd balls which knitting shops often display towards the end of the season? If you do this in every shop you visit, you'll soon have a fairly inexpensive selection of beautiful shades and textures simply crying out to be knitted! I've really got the bug now and can't resist a wool shop!

Unless you're talented, you'll probably need some guidance on the use of colour. Some of the best sources for inspiration are paint cards, wallpaper books and old dress pattern books which can be bought very cheaply when they're out of date. If you hand knit, too – and many frame knitters do – beautiful books like Kaffe Fassett's *Glorious Colour* can be wonderfully inspiring. Do remember that you don't necessarily have to buy them. Clubs often have a library for members and your own local public library should have a super collection for you to borrow. By the way, have you seen Kaffe's series on the television? If you have, you'll have seen his theories put into practice.

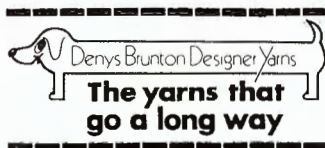
There are sources for colour all about us in everyday life. Clothes catalogues and fashion magazines are particularly useful. They often

show full length photographs which are useful for establishing the correct proportions in outfits. You can also use them for discovering new ways of styling your own clothes. The current popularity of borders and stencils makes it well worth while looking at home furnishing magazines and catalogues. Finally, don't forget nature! Sunsets, gardens and the countryside around you are nature's own paintbox and will surely fill you with inspiration!

Those of you who are new to machine knitting may feel completely overwhelmed by the vast array of yarns, books and magazines. Do remember, though, that the people you'll meet at a club or class will have come from all walks of life and are likely to be of very mixed abilities. You'll probably find that some will be as new and nervous as you and others will pass on lots of hints about suitable articles and patterns to get you on the road.

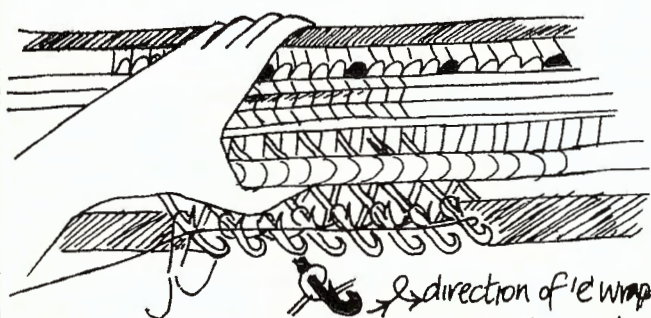
The best advice you'll be given is to practice as much as possible. I've found this is sound advice already! In the short time I've had my two Simpleframes, I've built up my confidence and speed incredibly – and it's all because of practice. I'm even starting to experiment with colour and wondering what I'll make for my first garment. I must just go and knit another tension swatch...

Flo Smee



The 'E' wrap cast-on.

Fig. 1.



Hold the bar back with your thumb so that the yarn fingers are behind the latches then wrap the yarn around the needles.

SIMPLEFRAME STOCKISTS

Should you require any further help or advice about the Simpleframe, your local stockist will be delighted to help.

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BOSTON. The Wool Cabin Machine Knitting Advice Centre, 81 High Street, Boston, Lincs. Tel: 0205-56778.

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BRADFORD. Valerie Holt School of Machine Knitting, Legram Mill, Summerville Road, Bradford 7. Tel: 0274-307889.

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OVER TO YOU

ISLE OF WIGHT KNITTING CLUB – TRIP TO YORKSHIRE

For the last three years, members of various clubs on the Island have been taking a short trip to the mainland to the yarn mills in the north and Midlands.

This year we decided to spend three days away and I started to make arrangements in August of last year! I sounded out the feelings of club members and almost everyone was in favour of going to Bradford to a yarn mill which they had visited about nine years ago. This was before I had started machine knitting.

I got in touch with the yarn mill and they said that we were welcome to visit them at any time. The next task was to find out the best place to stay. I acquired a tourist guide to both Bradford and Leeds and then discovered that the price of hotels was astronomical. (We wanted to spend our money on yarn NOT hotels!) However, on reading through the guide I found that the Universities of both Leeds and Bradford took parties of guests and at very reasonable rates. Bradford University did not have the dates available so I arranged that the group should be accommodated at Leeds University.

At this stage I had hoped to have a party of about forty people but unfortunately the numbers were reduced for various reasons and eventually 32 people made the trip.

The dates we decided on were the 21st, 22nd and 23rd of April. On writing to the University, I was informed that the Northern Knitting Exhibition was to take place in Leeds at the same time. Talk about coincidence! Anyway, we were all in favour of visiting the exhibition and most people wanted to go to another mill in Pudsey.

The arrangements were all made, the coach and accommodation booked and all the money collected.

When booking the coach, I made it a stipulation that we should have the same driver as last year when we went to Leicester (Uppingham). Richard was such an expert driver and very friendly and helpful – he really made my task that much easier.

The morning of the 21st dawned dry, but cool. I had to get

up at 5.30 in order to travel the five miles to where the coach was to pick up one group of people. I had arranged for the coach driver to travel round the Island to pick up people nearer to their homes. (There isn't much public transport at that time of the morning and it is a bit of a cheek to ask husbands and loved ones to take us to the ferry!)

There is a great disadvantage to living on the Isle of Wight. We always have to keep precise timing in order to catch the ferry, and it adds to the price of a trip.

However, after our little jaunt around the Island, we arrived at Fishbourne Ferry Terminal at 7.30 to catch the 8.00 am ferry. We were to pick up another three people in Portsmouth, two in Horndean and a further two in Guildford (a married couple – our only man apart from the driver). A short stop at Guildford Cathedral for refreshment and then off we went up the A3 towards the M25 and M1. Around about 12.45 we were approaching Leicester and Richard decided to stop at the "Welcome Break". What a well-named place! We all felt a bit stiff from sitting and slightly peckish.

After a very nice lunch we set off again for Leeds, arriving in the town about 3 o'clock. I had a map of Leeds and it didn't take much time to find the road where the Hall of Residence was situated.

When I telephoned the Hall to confirm the numbers in our party I was told that the coach would have to be reversed UP the road. Cumberland Road turned out to be quite steep and had cars parked either side. It was quite a palaver to manoeuvre our large coach up the hill. When we arrived outside Devonshire Hall, Richard received a spontaneous round of applause!

Of course we had arrived an hour and a half too early! The journey took less time than anticipated. However, after a short delay (which probably seemed ages to those waiting on the coach) the Accommodation Manager appeared with the Domestic Bursar, who had keys for everyone. We were accommodated in the single rooms which were normally used for the students. The rooms were comfortable but the beds a trifle hard. However, it is very useful to be able to have so many single rooms. Our married couple had an enormous triple room with a beautiful bay window (and pin-ups on the wall!).

Dinner was at 6 o'clock in the Refectory – and what a dinner it was. Salmon mousse, roast beef

and Yorkshire pudding (what else?), followed by gateaux or fresh fruit salad, cheese and biscuits and coffee. There was so much to eat – bang goes the diet.

After dinner we assembled in the Junior Common Room and then Richard drove us to Pudsey (Worth Knitting) – early again and I had to bang on the door. Everyone piled in and gasped at the amount of yarn available. Very reasonable it was too. We spent about an hour in there, by which time Richard had moved the coach to outside the shop. All the bags had our names on them and were piled into the boot of the coach.

This can be a problem when it comes to getting off the coach at the end of the trip. We have to have a list of people, with their point of departure. Last year Richard and I sorted the bags out on the ferry, in the howling wind! Back to Devonshire Hall – reversing up the road again, this time in the dark. The bar was open now and everyone had a drink and a chat before retiring for the night – "tired but happy".

Next morning, breakfast was at 8 o'clock until 9. Fruit juice, cereal, sausage, bacon, egg (fried or scrambled), baked beans and fried bread was followed by toast and marmalade, coffee or tea. They are making certain that we don't go home hungry.

This is the day that we have booked to go to the Knitting Exhibition. This started at 10 o'clock. Some of us decided to catch the service bus down into the town to look round the shops before going to the exhibition.

The Northern Knitting Exhibition was as marvellous as are all the National Knitting Exhibitions. For those of you haven't been to one, try and keep your diary free for the National Knitting Exhibition at the NEC, the Southern in Bristol or the Exhibition at Sandown Park in Esher, Surrey. We had a good look round the show and spoke to many people we had met before, Iris Bishop, Anne Durkin and of course the Editor of Machine Knitting Monthly, Anne Smith, to mention a few. After about an hour we decided to go into the Fashion Show. This took place in the Playhouse Theatre, next door to the Sports Hall. The show was excellent and we came out with lots of ideas for our own show which we hold in July.

We had arranged that everyone should meet on the University steps at 1.30 to pick up the coach. Luckily we were almost all there when Richard arrived, so he didn't have to wait too long.

We then travelled the seven miles to Bradford to visit Texere

Yarns which was in Barkerend Road. I have never been there before but several on the coach had been. However, as we approached the area from a different direction we had great difficulty in finding it. After several stops and having asked at a couple of places, we then found it at last. When we got in the mill shop we discovered that they were having central heating put in and this restricted access to some of the yarns. However, they have a great stock on the shelves with some very unusual yarns available. We spent about an hour and a half in Texere and then went back to the University in order to get ready for our evening meal. This time we had soup, followed by beautifully tender chicken in a mushroom sauce, roast potatoes, carrots and broccoli with lemon meringue pie for dessert.

Later on we went in the coach for a sight-seeing trip to Ilkley, through the beautiful Yorkshire countryside. We stopped at the Cow and Calf Inn for a quick drink (overlooking the Cow and Calf Rocks and the town of Ilkley) and then back for hot chocolate and early bed.

The previous evening Richard asked me whether the party would like to go somewhere else on the way back to the Island and he himself suggested that we call in at Uppingham Yarns. This would only be about 25 miles out of our way (and 25 miles back) and we had all day to do it in. I telephoned Uppingham Yarn Market and asked if we could come.

They were very pleased to have us visit but would we get there as early as possible as they had two coaches arriving at 11 o'clock with 110 people on them. When I suggested to the party members that we should go to Uppingham, everyone was delighted and we set off home at 8.30am.

Unfortunately there was a hold up on the M1 just south of Nottingham, but once we had negotiated that we were almost at the Leicester turn-off. Another sixteen miles to Uppingham into the wonderful countryside of Rutland and then we stopped off at the Yarn Market. There were no problems finding it as I had been there several times in the past and we arrived before the two other coachloads.

We were welcomed with coffee and then we all had a good old forage around looking at the yarns. After a while we gradually wandered off into the town and had a nice lunch. We assembled at the coach at 1.45 and Richard said that there were 88 bags of

yarn on the coach. He and one of the girls on the coach had written down the total bags for everyone. This made it a lot easier when we came to get off, with the first people off having their bags on the coach last and so on.

We then drove through the countryside, through Market Harborough and back on to the M1 on our way southwards. We made very good time, with a short stop at Toddington to stretch our legs and dropped the mainland people off at their appropriate places.

The husbands waiting for their wives looked a little shell-shocked when they saw the amount of bags coming off!

We managed to catch the 6 o'clock ferry and having dropped everyone off arrived back at Newport at about ten to eight. There was only one bag taken by the wrong person but that was soon sorted out.

That was the end to a very enjoyable and successful trip – which was made so much easier by the friendliness and expertise

of our driver Richard.

I saw him today (Thursday 28 April) and he says "Where are we going next time?" He suggested we had a five-day trip to Scotland, to the yarn mills and shops and also incorporating sight seeing and visits to distilleries! I will have to look into it.

I hope to be arranging another trip to Uppingham Yarns in November to incorporate a visit to the National Knitting Exhibition at the NEC in Birmingham. A day excursion to the Sandown Park Exhibition in January is also a possibility.

If anyone would like to join us on either or both of these events, please write to me as soon as possible: Anne Smith will very kindly pass on your letters.

Gillian Proudfoot



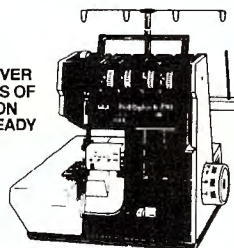
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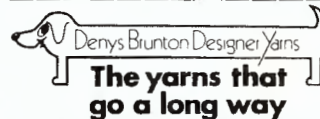
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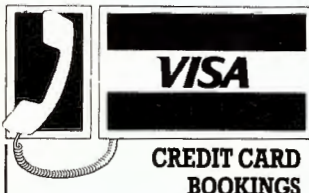
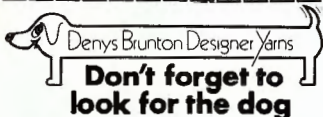
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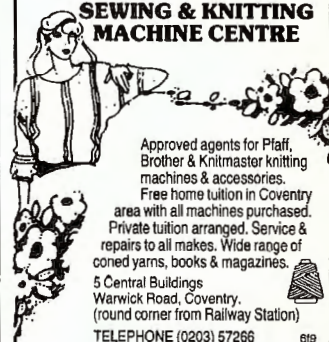
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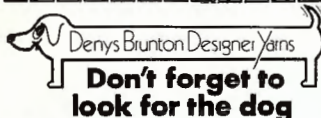
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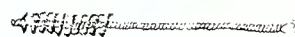
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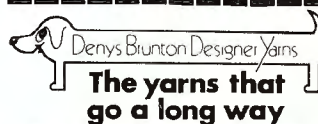


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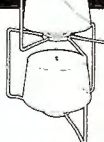
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PASSAP AUTOMATIC M201, very good condition, manual collector's item. Any offers? Phone 0787 70019. Sudbury, Suffolk. Evenings, weekends.

PASSAP DUOMATIC 80. Four-colour changer Deco, U70, computer cards. Excellent condition. Little used. £550 o.n.o. Phone after 6pm. 0273 453411.

BROTHER KH230, Chunky, plus ribber, instruction books and patterns. Immaculate condition. Used twice. £400. Watford area 01-428 7778.

SINGER 600 double bed electronic with audio visual. Hardly used with lots of coned yarns and pattern books. £400. Leicester 605858.

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BROTHER KH950 ELECTRONIC Knitting Machine. Top of the range. Including Brother KR850 ribbing attachment, Knitleader, plus 3 sheets and KG89II Garter carriage. All 1 year old. Hardly used. As new. Price: £950 complete o.n.o. Will separate. Phone: 021-453 7257.

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BROTHER KH710. Possible delivery in Shropshire area. £90. 0939 33712.

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SINGER 2310 ELECTRONIC with tapes, accessories etc. £480. 0786 823788.

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PASSAP DUO 80 Deco four colour changer, U70, books etc. As new. £520 ono. Tel: Hambledon 873.

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PASSAP DUOMATIC KNITTING MACHINE, four colour changer, computer form, deco, wool winder and Paff magazines. Bought last year for £1,000 accept £725. Tel 0909-563790. (South Yorkshire).

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BROTHER KH891/KR850 (ribber), wool, books, as new, boxed; 6 mths old; cost £590. 01-864 6373. £495 o.n.o.

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KNITMASTER 500 ELECTRONIC with SRP50 ribber. vgc £450. Harpenden 62352.

PASSAP DUO 80. Four colour changer, Deco U80, punch, elec. motor, form computer. £750. 0843 822002 (Sandwich).

TOYOTA KS901 with lace carriage and many punchcards, plus instructions. Good as new. £160 ono. 0422 42876.

JONES BROTHER 890, plus garter carriage and table. Many extras. Excellent condition. £400 ono. Tel: 0202 575711.

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PAFF DUOMATIC 80 four colour changer forma immaculate, hardly used. £550. Tel: 0737 352839.

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BROTHER 891 plus 850 ribber, double and single bed colour changers, still boxed. £600. KL116 Knitleader plus extra sheets £50. Tel 0272 326797.

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SINGER 2310 MEMO with instruction tapes and books, woolwinder and transfer carriage, £450 for quick sale. 01-274 1524

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PASSAP DUOMATIC. Deco four colour changer. Excellent condition. £500. Tel: 0295 738227.

SIMPLEFRAME 120 with DK rails and a few extras. £55. Harlow 413543 after 7pm.

BROTHER KH881 plus ribber, KR850, Intarsia KA8210, Knitleader punchcard table, numerous tools, hardly used £425. 0253 402221 evenings.

BROTHER KH860 MACHINE, £215. KL116 Knitleader, £55. Pfafl form computer, £85. 021-744 6069.

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COMPETITION

★ CONES GALORE ★ ★ WIN £200 OF ★ ★ SPECTRUM YARN ★ ★ OUR STAR PRIZE ★ ★ THIS MONTH ★

CROWNING GLORY

For the ladies of course, it's that elegantly coiffured head of hair, suitably styled to complement perfectly the shape of face, the style of dress, the changing seasons, the current trend.

What of the others, though, men?

With the male tendency to all too often sport an immaculate head of skin, must they be resigned to the wigmaker, the would-be hair transplant clinic, the purveyors of hair restoring creams and gels???

No! No! No! Machine Knitting Monthly is pleased to announce that a revolutionary solution to this age old problem has arrived in the postbag from Mrs XYZ of ABC. This month's prize sponsor, Spectrum Yarns helps us launch our crusade by donating £200 worth of yarn to be awarded to the reader whose postcard correctly identifying this amazing breakthrough, is the first to be picked up from that renowned postbag after 31st December.

We're not too sure if Mrs Savalas will take part in this Wordgame but we do have it on some good authority that Delilah can't wait to see what is written in the third vertical of the completed grid.

CLUES

1. Portrait seen in a Loch?
2. Form of decoration from a Roman ten
3. More supple amidships but tends to lose footing
4. It may be a hobby but one could

resent it in a way

5. Does little more than glisten now but will become flighty
6. Affection felt for Shakespeare?
7. Obstructed a gift for the editor, perhaps
8. *Bellied* in the act of eating or not, as the case may be
9. *See a storm* in the West Country
10. Figure before a garden may be in the kitchen
11. *Need a hut* be without warmth?
12. Rests around The Greatest with feet firmly on the ground
13. Little to do save the odd *idle ruse*
14. Material and insect with stripes?

COMPETITION RULES

1. Only one entry per postcard will be accepted.
2. This competition is open to residents of the U.K. except the employees of Machine Knitting Monthly, the magazine's typesetters, printers and distributors, employees of Spectrum Yarns Ltd, and their relatives.
3. The closing date is 31st December 1988. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. Winners will be notified in writing and the results published in the April issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

1	L														
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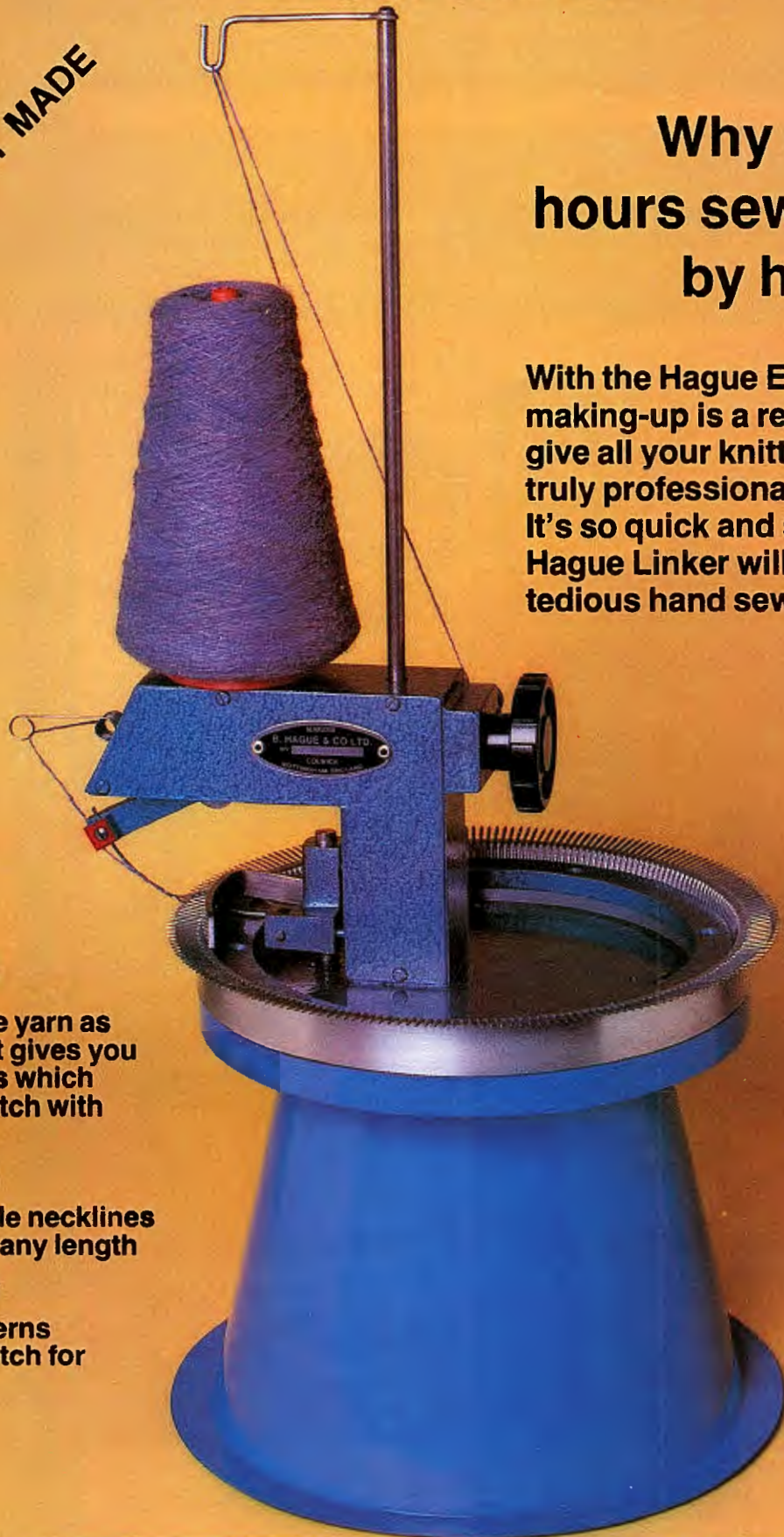
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hours sewing seams
by hand?**

With the Hague Electric Linker your making-up is a real pleasure. You give all your knitted garments a truly professional finish. It's so quick and simple to use, the Hague Linker will save you hours of tedious hand sewing.



★

With the same yarn as the garment it gives you perfect seams which wear and stretch with the garment

★

Links up whole necklines and bands of any length

★

Matches patterns perfectly – stitch for stitch

★

Foot control operation

★

Seams are linked so neat you hardly see them

★

Its circular linking action links perfectly without any joins

★

Puts lovely professional pin tucks at your fingertips

Available from leading **KNITTING MACHINE CENTRES**
Further information from **HAGUE LINKING MACHINES (H7)**
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Manufacturers of linking machines since 1860

Recommended Reading

For Today's Fashion



This 36 page fashion book is a must for all machine knitters. 18 varied patterns with simple, clear instructions highlighted by diagrams.



The basic book for beginners to machine knitting. The patterns are written in chart form and include all the shapes you need to knit a complete set of classic knitwear for all the family.

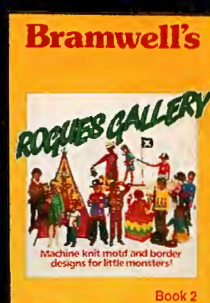


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The above illustrated
patterns are from
Bramwell Swissknitter
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These 22 easy-to-follow patterns with very simple shapes are ideal for the inexperienced knitter. Although produced for the Swissknitter machine, the patterns are suitable for most other machines.



A delightful collection of clever motif and border designs. This successful series of books each has 36 pages in full colour and also contains basic patterns.



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